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SMITHSONIAN INSTITUTION

FREER GALLERY OF ART
OCCASIONAL PAPERS

VOLUME ONE NUMBER TWO

PAINTINGS, PASTELS, DRAWINGS, PRINTS, AND COPPER PLATES

BY AND ATTRIBUTED TO

AMERICAN AND EUROPEAN ARTISTS,

TOGETHER WITH A LIST OF

ORIGINAL WHISTLERIANA,

IN THE

FREER GALLERY OF ART

By

BURNS A. STUBBS

PUBLICATION 3905

Freer Gallery of Art
Washington, D. C.

WASHINGTON
1948

FREER GALLERY OF ART OCCASIONAL PAPERS

The Freer Gallery of Art Occasional Papers, to be published from time to time, will present material pertaining to the cultures represented in the Freer Collection, prepared by members of the Gallery staff. Articles dealing with objects in the Freer Collection and involving original research in Near Eastern or Far Eastern language sources by scholars not associated with the Gallery may be considered for publication.

The Freer Gallery of Art Occasional Papers will not be sold by subscription, and the price of each number will be determined with reference to the cost of publication.

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PAINTINGS, PASTELS, DRAWINGS, PRINTS, AND COPPER PLATES BY AND ATTRIBUTED TO AMERICAN AND EUROPEAN ARTISTS, TOGETHER WITH A LIST OF ORIGINAL WHISTLERIANA, IN THE FREER GALLERY OF ART

By BURNS A. STUBBS
Assistant to the Director, Freer Gallery of Art

[With 20 Plates]

INTRODUCTION

A previous brief list was published in 1928 as Smithsonian Institution Publication 2963. Much additional information that has been obtained since then is incorporated in this revised version, which is now thought to contain all the essential information relating to this portion of the Freer Collections.

Dimensions are given in meters first, then in inches to the nearest $\frac{1}{16}$ inch, and represent extreme measurements of stretchers, wood panels, cardboard or paper unless otherwise defined. The first measurement in each instance represents the vertical aspect of the design.

Subject titles which are neither traditional nor known to have been given by the artist are printed within brackets. Alternative subject titles are given whenever known and are printed within parentheses.

Bold-face numerals represent the registration number in the Freer Gallery of Art catalogue system.

Brush, George de Forest, N.A., American.
Born Shelbyville, Tenn., 1855.
Died Hanover, N. H., 1941.

Oil Painting:

17.188 Portrait of Mrs. Brush; signature.
Canvas, .445 x .346, $17\frac{1}{2}''$ x $13\frac{5}{8}''$. (Illus., pl. 1.)

Dewing, Thomas Wilmer, N.A., American.
Born Boston, Mass., 1851.
Died New York, N. Y., 1938.

OIL PAINTINGS:

93.1 Portrait of a Young Girl; 1888, signature.
Canvas, .345 x .251, $13\frac{5}{8}''$ x $9\frac{7}{8}''$. An early portrait of Miss Julia Baird.

06.66 The Piano; 1891, signature.
Wood panel, .508 x .675, 20″ x $26\frac{9}{16}''$.

96.33 The Carnation; 1892, signature.
Wood panel, .507 x .397, 20″ x $15\frac{5}{8}''$.

06.67 The Blue Dress; 1892, signature.
Wood panel, .508 x .402, 20″ x $15\frac{7}{8}''$.

06.68 After Sunset; 1892, signature.
Canvas, 1.070 x 1.374, $42\frac{1}{8}''$ x $54\frac{1}{8}''$.

06.69 Early Portrait of the Artist's Daughter; 1894, signature.
Canvas, lunette, 1.036 x 1.722, $40\frac{7}{8}''$ x $67\frac{3}{4}''$.

15.14 In White; 1895, signature.
Canvas, .609 x .509, 24″ x 20″.

94.22 Before Sunrise; 1895, signature.
Canvas, 1.068 x 1.376, $42\frac{1}{8}''$ x $54\frac{1}{4}''$.

06.70 Portrait in Blue; 1896, signature.
Canvas, .610 x .508, 24″ x 20″.

97.13 Study of a Woman Seated; 1897, signature.
Wood panel, .300 x .405, $11\frac{7}{8}''$ x 16″.

06.72-
06.73 Four Sylvan Sounds, a Pair of Two-fold Screens; 1897, signature.
Wood, dimensions, 1.757 x 1.530, $69\frac{1}{4}''$ x $60\frac{1}{4}''$.

06.72 This screen has two figures, one with a lyre—the Wind in the Pines; the other with a drum—the Woodpecker.

06.73 This screen has two figures, one with a xylophone—Falling Water; the other with a flute—the Hermit Thrush.

02.193 A Portrait; 1902, signature.
Wood panel, .398 x .508, $15\frac{5}{8}''$ x 20″.

06.218 Self Portrait; 1906, signature.
Wood panel, .508 x .368, 20″ x $14\frac{1}{2}''$.

06.219 La Comédienne; 1906, signature.
Wood panel, .508 x .402, 20″ x $15\frac{7}{8}''$.

Dewing. Oil Paintings—*Continued*

06.220 Mandoline; 1906, signature.
Wood panel, .242 x .156, $9\frac{1}{2}''$ x $6\frac{1}{8}''$.

08.27 Yellow Tulips; 1908, signature.
Wood panel, .508 x .403, 20″ x $15\frac{7}{8}''$.

05.2 Girl with Lute; signature.
Wood panel, .608 x .450, 24″ x $17\frac{3}{4}''$.

05.101 Portrait of a Girl; signature.
Wood panel, .459 x .493, 18″ x $19\frac{3}{8}''$.

06.71 Portrait of the Artist's Daughter; signature.
Wood panel, .508 x .398, 20″ x $15\frac{5}{8}''$.

07.168 The Mirror; signature.
Wood panel, .508 x .400, 20″ x $15\frac{3}{4}''$.

09.1 A Lady Playing the Violoncello; signature.
Wood panel, .608 x .503, 24″ x $19\frac{3}{4}''$. (Illus., pl. 2.)

13.8 The Blue Dress; signature.
Canvas, .611 x .458, 24″ x 18″.

13.34 The Lute; signature.
Wood panel, .915 x 1.221, 36″ x $48\frac{1}{8}''$.

16.360 The Garland; signature.
Canvas, .637 x .484, $25\frac{1}{8}''$ x $19\frac{1}{8}''$.

16.412 An Artist; signature.
Canvas, .638 x .482, $25\frac{1}{8}''$ x 19″.

16.540 Black and Rose; signature.
Canvas, .610 x .460, 24″ x $18\frac{1}{8}''$.

Pastel and Chalk Drawings:

94.1 Sappho; signature.
Paper, .262 x .176, $10\frac{5}{16}''$ x $6\frac{15}{16}''$.

94.2 The Pink Dress; signature.
Paper, .262 x .176, $10\frac{5}{16}''$ x $6\frac{15}{16}''$.

94.20
A-B The Pearl; (A, front), signature.
Paper, .176 x .264, $6\frac{15}{16}''$ x $10\frac{3}{8}''$.
Nude Figure Seated on Ground; (B, back of same piece of paper), unsigned.

05.102 Nude Study; signature.
Paper, .271 x .198, $10\frac{5}{8}''$ x $7\frac{3}{4}''$.

08.172 In Rose; signature.
Paper, .266 x .178, $10\frac{7}{16}''$ x 7″.

10.10 Pastel No. 4; signature.
Paper, .261 x .177, $10\frac{1}{4}''$ x 7″.

Dewing. PASTEL AND CHALK DRAWINGS—*Continued*

10.43 Pastel No. 6; signature.
Paper, .265 x .179, $10\frac{7}{16}''$ x $7\frac{1}{16}''$.

10.44 Pastel No. 14; signature.
Paper, .265 x .179, $10\frac{7}{16}''$ x $7\frac{1}{16}''$.

11.29 Pastel No. 20; signature.
Paper, .265 x .178, $10\frac{7}{16}''$ x 7″.

16.476 [Standing figure of a woman, facing the proper right]; signature.
Cardboard, .264 x .179, $10\frac{3}{8}''$ x $7\frac{1}{16}''$.

16.477 [Standing figure of a woman, facing the proper left]; signature.
Cardboard, .264 x .179, $10\frac{3}{8}''$ x $7\frac{1}{16}''$.

SILVER-POINT DRAWINGS:

06.55 Study of a Nude Model; signature.
Paper, .375 x .302 (exp. surf.), $14\frac{3}{4}''$ x $11\frac{7}{8}''$.

06.56 Study of a Young Woman's Head; signature.
Paper, .374 x .304 (exposed surface), $14\frac{3}{4}''$ x 12″.
Portrait of Mrs. Thayer.

06.99 Study of a Head; 1898, signature.
Paper, .302 x .253 (exposed surface), $11\frac{7}{8}''$ x 10″.
Portrait of Miss M. E. Chatfield.

Hassam, Childe, N.A., American.
Born Boston, Mass., 1859.
Died East Hampton, L. I., New York, 1935.

OIL PAINTING:

10.22 The Chinese Merchants; 1909, signature.
Canvas, .504 x .913, $19\frac{7}{8}''$ x 36″.

Homer, Winslow, N.A., American.
Born Boston, Mass., 1836.
Died Scarboro, Me., 1910.

OIL PAINTING:

08.14 Early Evening; begun 1881, completed 1907, unsigned. (Cut down from a larger picture.)
Canvas, .838 x .985, 33″ x $38\frac{3}{4}''$.

WATER-COLOR PAINTINGS:

13.31 Sun and Clouds; 1882, signature.
Cardboard, .316 x .545 (exp. surf.), $12\frac{1}{2}''$ x $21\frac{1}{2}''$.

13.35 A Fisherman's Day; 1889, signature.
Cardboard, .313 x .491 (exposed surface), $12\frac{1}{4}''$ x $19\frac{3}{8}''$. (Illus., pl. 3.)

12.78 Waterfall in the Adirondacks; unsigned.
Paper, .345 x .498 (exp. surf.), $13\frac{5}{8}''$ x $19\frac{5}{8}''$.

Melchers, Gari, N.A., American.
Born Detroit, Mich., 1860.
Died Falmouth, Va., 1932.

Oil Paintings:

08.17 Portrait of President Roosevelt [Theodore]; 1908, signature.
Canvas, 2.144 x 1.125, 84⅜″ x 44½″.

13.10 A Sailor and His Sweetheart; signature.
Canvas, .853 x 1.050, 33½″ x 41⅜″. (Illus., pl. 4.)

17.178 Portrait of Mrs. Frederick M. Alger; signature.
Canvas, .801 x .624, 31½″ x 24½″.

Metcalf, Willard Leroy, American.
Born Lowell, Mass., 1858.
Died New York, N. Y., 1925.

Oil Paintings:

15.27 Blossom Time; 1910, signature.
Canvas, .914 x .911, 36″ x 35⅞″. (Illus., pl. 5.)

17.249 The White Pasture; 1917, signature.
Canvas, .661 x .737, 26″ x 29″.

18.154 October Morning—Deerfield, Mass. (The Old Church, Deerfield); 1917, signature.
Canvas, .661 x .738, 26″ x 29″.

18.157 The White Lilacs (Old Gerrish House—Kittery Point, Maine); signature.
Canvas, .738 x .838, 29″ x 33″.

Murphy, John Francis, N.A., American.
Born Oswego, N. Y., 1853.
Died New York, N. Y., 1921.

Oil Painting:

15.28 Frostbitten Wood and Field; 1914, signature.
Canvas, .765 x .916, 30⅛″ x 36″.

Platt, Charles Adams, N.A., American.
Born New York, N. Y., 1861.
Died New York, N. Y., 1933.

Oil Painting:

18.155 The Mountain; signature.
Canvas, 1.070 x 1.373, 42⅛″ x 54″.

Water-color Painting:

19.182 Landscape; signature.
Paper, .445 x .696 (exp. surf.), 17½″ x 27⅜″.

Ryder, Albert Pinkham, N.A., American.
Born New Bedford, Mass., 1847.
Died Elmhurst, N. Y., 1917.

OIL PAINTING:

08.25 The Red Cow; unsigned.
Wood panel, .290 x .305, 11⅜″ x 12″.

Sargent, John Singer, N.A., American.
Born Florence, Italy, 1856.
Died London, England, 1925.

OIL PAINTINGS:

13.46 Landscape with Goats; signature.
Canvas, .560 x .712, 22″ x 28″. Believed to have been painted in Majorca.

13.59 The Weavers; signature.
Canvas, .561 x .714, 22″ x 28⅛″.

17.182 Breakfast in the Loggia; signature.
Canvas, .515 x .710, 20¼″ x 28″. (Illus., pl. 6.) The locale of this painting is believed to be the loggia of the Villa Farinola, Florence, Italy, and the two figures are portraits of Miss Eliza Wedgewood (left) and Mrs. de Glehn (right).

Smith, Joseph Lindon, American.
Born Pawtucket, R. I., October 11, 1863.

OIL PAINTINGS:

12.16 Priestess from Angkor Wat, Cambodia; reproduction of a sculpture, signature.
Canvas, 1.528 x .400, 60⅛″ x 15¾″.

12.17 Seated Buddha, from the Monument of Borobudur, Java; reproduction of a sculpture, signature.
Canvas, 1.008 x .515, 39¾″ x 20¼″.

Thayer, Abbott Handerson, N.A., American.
Born Boston, Mass., 1849.
Died Monadnock, N. H., 1921.

OIL PAINTINGS:

13.20 A Prize Bull; early, signature.
Canvas, mounted on an aluminum panel, .307 x .409, 12⅛″ x 16⅛″.

06.95 Portrait of the Artist's Son; 1892, signature. (Inscription above, Gerald Handerson Thayer.)
Canvas, .689 x .563, 27⅛″ x 22⅛″.

02.47 Capri; 1901, signature.
Canvas, .905 x 1.155, 35⅝″ x 45½″.

Thayer. OIL PAINTINGS—*Continued*

04.359 Monadnock in Winter; 1904, signature.
Canvas, .905 x .905, 35⅝″ x 35⅝″. (Illus., pl. 8.)

06.59 A Winged Figure; 1911, signature.
Canvas, 2.290 x 1.517, 90¼″ x 59¾″.

13.93 Monadnock No. 2; 1912, signature.
Canvas, .902 x .902, 35½″ x 35½″.

15.67 Winged Figure Seated upon a Rock; 1916. Two inscriptions: Upper, "Mater filiae meae tibi hoc monumentum"; lower, "This picture never to be retouched —not one pin-point." Signature.
Canvas, 2.135 x 1.530, 84″ x 60¼″.

19.1 Winter Dawn on Monadnock; 1918, signature.
Wood panel, 1.138 x 1.670, 44¾″ x 65¾″.

19.7 Winged Figure; 1918, signature.
Canvas, 2.348 x 1.465, 92⅜″ x 57⅝″.

90.4 Head; signature.
Canvas, .763 x .510, 30″ x 20⅛″.

93.11 The Virgin; signature.
Canvas, 2.297 x 1.825, 90⅜″ x 70⅞″. (Illus., pl. 7.)

06.96 Portrait of the Artist's Eldest Daughter; unsigned.
Canvas, .687 x .560, 27″ x 22″.

06.97 Diana; signature.
Canvas, 1.240 x .761, 48¾″ x 30″.

06.98 Cornish Headlands; signature.
Canvas, .760 x 1.017, 30″ x 40″.

10.1 Portrait of a Lady; signature.
Canvas, .771 x .588, 30⅜″ x 23⅛″.

WATER-COLOR PAINTING:

02.46 Monadnock Mountain; signature.
Paper, .397 x .295 (exp. surf.), 15⅝″ x 11⅝″.

Tryon, Dwight William, N.A., American.
Born Hartford, Conn., 1849.
Died New York, N. Y., 1925.

OIL PAINTINGS:

91.2 Moonlight; 1887, signature.
Canvas on wood panel, .498 x .797, 19⅝″ x 31⅜″.

89.31 The Rising Moon: Autumn; 1889, signature.
Wood panel, .510 x .803, 20″ x 31⅝″. (Illus., pl. 9.)

06.76 The Sea: Sunset; 1889, signature.
Wood panel, .509 x .765, 20″ x 30⅛″.

Tryon. OIL PAINTINGS—*Continued*

06.84 The Sea: Night; 1892, signature.
Canvas, .418 x .877, 16⅜″ x 34½″.

06.85 The Sea: Morning; 1892, signature.
Canvas, .414 x .874, 16¼″ x 34⅜″.

93.14 Springtime; 1892, signature, and the date in Roman numerals.
Canvas, .968 x 2.114, 38⅛″ x 83⅛″. (One of a set of four, 93.14-93.17.)

93.15 Summer; 1892, signature, and the date in Roman numerals.
Canvas, .970 x 1.552, 38⅛″ x 61″. (One of a set of four, 93.14-93.17.)

93.16 Autumn; 1892, signature, and the date in Roman numerals.
Canvas, .960 x 1.250, 37¾″ x 49¼″. (One of a set of four, 93.14-93.17.)

93.17 Winter; 1893, signature.
Canvas, .715 x 1.552, 28⅛″ x 61″. (One of a set of four, 93.14-93.17.)

93.12 Twilight: Early Spring; 1893, signature.
Canvas, .558 x .845, 22″ x 33¼″.

06.86 Dawn; 1893, signature.
Canvas, .710 x 1.546, 28″ x 60¾″.

06.77 Springtime (Early Spring in New England); 1897, signature.
Canvas, 1.812 x 1.483, 71⅜″ x 58⅜″.

06.78 Daybreak: May; 1897-98, signature.
Wood panel, .669 x .828, 26⅜″ x 32⅝″.

06.79 Sunrise: April; 1897-98, signature.
Wood panel, .509 x .763, 20″ x 30″.

06.80 New England Hills; 1901, signature.
Wood panel, .838 x 1.016, 33″ x 40″.

06.81 Twilight: May; 1904, signature.
Wood panel, .836 x 1.106, 32⅞″ x 43½″.

06.82 The Evening Star; 1905, signature.
Wood panel, .510 x .765, 20″ x 30⅛″.

06.83 Morning; 1906, signature.
Wood panel, .407 x .609, 16″ x 24″.

07.151 The Sea: Evening; 1907, signature.
Canvas, .762 x 1.218, 30″ x 48″.

08.16 April Morning; 1908, signature.
Wood panel, .350 x .506, 13¾″ x 19⅞″.

Tryon. Oil Paintings—*Continued*

08.22 October; 1908, signature.
Wood panel, .508 x .767, 20″ x 30¼″.

09.2 Autumn Day; 1907-8-9, signature (appears twice).
Wood panel, .595 x .967, 23⅜″ x 38″.

13.33 An Autumn Evening; 1908, signature.
Wood panel, .407 x .610, 16″ x 24″.

10.4 Autumn Morning; 1908-9, signature.
Wood panel, .737 x 1.087, 29″ x 42¾″.

09.39 Night; 1909, signature.
Wood panel, .355 x .504, 14″ x 19¾″.

10.11 Twilight: Autumn; 1909-10, signature.
Wood panel, .509 x .762, 20″ x 30″.

12.7 Evening: September; 1912, signature.
Wood panel, .509 x .764, 20″ x 30″.

12.14 Twilight: November; 1912, signature.
Wood panel, .407 x .610, 16″ x 24″.

14.32 Morning Mist; 1914, signature.
Wood panel, .358 x .509, 14″ x 20″.

16.354 Evening: Late October; 1916, signature.
Wood panel, .732 x 1.066, 28¾″ x 42″.

17.3 Autumn Night; 1916, signature.
Wood panel, .250 x .356, 9⅞″ x 13⅞″.

17.201 Autumn: New England; 1916-17, signature.
Wood panel, .509 x .763, 20″ x 30″.

17.410 Portrait of Himself; 1918 (Aet. 68), signature.
Cardboard, .300 x .247, 11⅞″ x 9⅝″.

06.74 A Lighted Village; signature.
Wood panel, .348 x .552, 13⅝″ x 21¾″.

Water-color Paintings:

00.12 Winter: Central Park; 1890, signature.
Paper, .286 x .557 (exp. surf.), 11¼″ x 21⅞″.

00.11 Pasture Lands: Early Spring; 1896, signature.
Prepared wood panel, .283 x .564 (exposed surface), 11⅛″ x 22⅛″.

Pastel Drawings:

06.87 Central Park: Moonlight; 1894, signature.
Cardboard, .242 x .345 (exp. surf.), 9½″ x 13⅝″.

06.88 Winter: Connecticut Valley; 1894, signature.
Cardboard, .252 x .352, 9 15/16″ x 13⅞″.

06.89 Late Spring; 1894, signature.
Cardboard, .230 x .310, 9 1/16″ x 12¼″.

Tryon. PASTEL DRAWINGS—*Continued*

06.90 Night: A Landscape; 1894, signature.
Cardboard, .194 x .249, $7\frac{5}{8}''$ x $9\frac{3}{4}''$.

06.92 Night: A Harbor; 1894, signature.
Cardboard, .192 x .292, $7\frac{1}{2}''$ x $11\frac{1}{2}''$.

06.91 Niagara Falls; 1898, signature.
Cardboard, .295 x .370 (exp. surf.), $11\frac{5}{8}''$ x $14\frac{9}{16}''$.

06.93 Early Night; 1903, signature.
Cardboard, .202 x .305, 8″ x 12″.

05.289 November Afternoon; 1905, signature.
Cardboard, .191 x .293 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{1}{2}''$.

06.94 The Sea: Moonlight; 1905, two signatures.
Cardboard, .202 x .305, 8″ x 12″.

06.264 The Sea: East Wind; 1906, signature and initials.
Paper, .190 x .291 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{7}{16}''$.

06.265 The Sea: A Freshening Breeze; 1906, signature.
Paper, .190 x .290 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{7}{16}''$.

08.1 Easterly Storm; 1907, signature.
Cardboard, .186 x .289 (exp. surf.), $7\frac{1}{4}''$ x $11\frac{3}{8}''$.

12.15 Night: The Sea; 1912, signature.
Cardboard, .187 x .289 (exp. surf.), $7\frac{1}{4}''$ x $11\frac{3}{8}''$.

13.7 Moonlight; 1912, signature.
Cardboard, .190 x .293 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{1}{2}''$.

14.11 Sunset before Storm; 1913, signature.
Cardboard, .192 x .294 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{5}{8}''$.

14.12 Autumn Evening; 1913, signature.
Cardboard, .186 x .288 (exp. surf.), $7\frac{1}{4}''$ x $11\frac{3}{8}''$.

14.98 Night; 1914, three signatures.
Cardboard, .192 x .293 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{1}{2}''$.

15.123 The Sea: Evening; 1915, signature.
Cardboard, .190 x .285 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{1}{4}''$.

15.124 East Wind; 1915, signature.
Cardboard, .192 x .292 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{1}{2}''$.

15.125 A Northeaster; 1915, signature and initials.
Cardboard, .193 x .295 (exp. surf.), $7\frac{9}{16}''$ x $11\frac{5}{8}''$.
(Illus., pl. 10.)

15.126 A Shift of Wind from East to Northwest; 1915, signature.
Cardboard, .192 x .293 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{9}{16}''$.

15.127 The Sea: Night; 1915, signature.
Cardboard, .192 x .294 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{9}{16}''$.

15.128 Drifting Clouds and Tumbling Sea; 1915, signature.
Cardboard, .193 x .295 (exp. surf.), $7\frac{9}{16}''$ x $11\frac{5}{8}''$.

Tryon. Pastel Drawings—*Continued*

15.129 Sunrise; 1915, signature.
Cardboard, .192 x .295 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{5}{8}''$.

15.130 Early Evening: Looking East; 1915, signature.
Cardboard, .193 x .293 (exp. surf.), $7\frac{9}{16}''$ x $11\frac{9}{16}''$.

15.131 After Sunset: Looking East; 1915, signature.
Cardboard, .191 x .285 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{1}{4}''$.

15.132 Sunrise; 1915, signature.
Cardboard, .191 x .293 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{9}{16}''$.

15.133 Afternoon; 1915, signature.
Cardboard, .192 x .293 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{9}{16}''$.

15.134 Before Sunrise; 1915, signature.
Cardboard, .191 x .295 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{5}{8}''$.

16.121 Moonlit Sea; 1915, signature.
Cardboard, .181 x .292 (exp. surf.), $7\frac{1}{8}''$ x $11\frac{1}{2}''$.

16.122 Northwest Wind; 1915, signature.
Cardboard, .191 x .294 (exp. surf.), $7\frac{1}{2}''$ x $11\frac{5}{8}''$.

16.123 Moonlight; 1915, signed twice.
Cardboard, .179 x .280 (exp. surf.), 7″ x 11″.

16.124 Northeast Wind; 1915, signature.
Cardboard, .179 x .280 (exp. surf.), 7″ x 11.

16.125 A Misty Morning; 1915, signature.
Cardboard, .193 x .295 (exp. surf.), $7\frac{5}{8}''$ x $11\frac{9}{16}''$.

17.1 Afternoon Clouds; 1916, signature.
Cardboard, .193 x .293 (exp. surf.), $7\frac{5}{8}''$ x $11\frac{1}{2}''$.

17.2 Rocks, Sea and Sky: Morning-wind, N.N.E.; 1916, signature.
Cardboard, .195 x .294 (exp. surf.), $7\frac{11}{16}''$ x $11\frac{9}{16}''$.

Twachtman, John Henry, American.
Born Cincinnati, Ohio, 1853.
Died Gloucester, Mass., 1902.

Oil Paintings:

03.77 Drying Sails; signature.
Canvas, .637 x .509, 25″ x 20″. (Illus., pl. 11.)

13.32 The Hidden Pool; stamped "Twachtman Sale."
Canvas, .560 x .688, 22″ x $27\frac{1}{8}''$.

Whistler, James Abbott McNeill, American.
Born Lowell, Mass., 1834.
Died London, England, 1903.

Oil Paintings:

05.62 Portrait of Major Whistler; early, unsigned.
Wood panel, .303 x .251, 12″ x $9\frac{7}{8}''$.

Whistler. OIL PAINTINGS—*Continued*

06.57 Portrait of Himself; c. 1858, signature.
Canvas, .463 x .381, 18¼″ x 15″.

17.234 The Music Room: Harmony in Green and Rose (The Morning Call); 1860, unsigned.
Canvas, .955 x .708, 37⅝″ x 27⅞″. This canvas was painted in Sir Francis Seymour Haden's house; the woman in the reflection is Mrs. Haden; the child, Annie Haden; the young woman in the riding habit, Miss Boot.

01.107 The Thames in Ice; 1860, signature.
Canvas, .746 x .553, 29⅜″ x 21¾″. (Illus., pl. 13.) Original title, "The Twenty-fifth of December, 1860, on the Thames."

03.91 Rose and Silver: The Princess from the Land of Porcelain (La Princesse du Pays de la Porcelaine); 1864, signature.
Canvas, 1.999 x 1.161, 78¾″ x 45¾″. Portrait of Miss Christine Spartali (Mrs. Edmond de Cahen).

04.75 Caprice in Purple and Gold, No. 2: The Golden Screen; 1864, signature.
Wood panel, .502 x .687, 19¾″ x 27″.

09.127 Nocturne: Blue and Gold, Valparaiso; 1866, unsigned.
Canvas, .756 x .501, 29¾″ x 19¾″.

92.23 Variations in Flesh Color and Green: The Balcony; 1868, signature, the Butterfly.
Wood panel, .614 x .488, 24¼″ x 14¼″. (Illus., pl. 12.)

The Six Projects:

03.178 Variations in Blue and Green; c. 1868, unsigned.
Prepared academy board, mounted on wood panel, .469 x .618, 18½″ x 24⅜″.

02.138 The White Symphony: Three Girls; c. 1868, unsigned.
Prepared academy board, mounted on wood panel, .464 x .616, 18¼″ x 24¼″.

03.176 Symphony in Green and Violet; c. 1868, unsigned.
Prepared academy board, mounted on wood panel, .619 x .458, 24⅜″ x 18″.

03.179 Symphony in Blue and Pink; c. 1868, unsigned.
Prepared academy board, mounted on wood panel, .467 x .619, 18⅜″ x 24⅜″.

Whistler. Oil Paintings—*Continued*

03.177 Symphony in White and Red; c. 1868, unsigned.
Prepared academy board, mounted on wood panel, .468 x .619, $18\frac{3}{8}''$ x $24\frac{3}{8}''$.

03.175 Venus; c. 1868, worked on again later, unsigned.
Prepared academy board, mounted on wood panel, .619 x .456, $24\frac{3}{8}''$ x 18″.

03.174 Venus Rising from the Sea; c. 1868(?), unsigned.
Canvas, .598 x .491, $23\frac{1}{2}''$ x $19\frac{1}{4}''$.

04.78 Arrangement in Black and White, No. 1: The Young American (Jeune Femme Dite L'Americaine); between 1870 and 1878, signature, the Butterfly.
Canvas, 1.914 x .909, $75\frac{3}{8}''$ x $35\frac{3}{4}''$. Portrait of Miss Maude Franklin. (Illus., pl. 14.)

07.180 Yellow and Blue; fragment, cut from the right-hand side of a destroyed portrait of the "Blue Girl" (Miss Leyland); 1872-74, unsigned.
Canvas, .765 x .220, $30\frac{1}{8}''$ x $8\frac{5}{8}''$.

07.181 Purple and Blue; fragment, cut from the left-hand side of a destroyed portrait of the "Blue Girl" (Miss Leyland); 1872-74, unsigned.
Canvas, .768 x .220, $30\frac{1}{4}''$ x $8\frac{5}{8}''$.

05.100 Portrait of F. R. Leyland: Arrangement in Black; 1873, signature, the Butterfly.
Canvas, 1.928 x .919, $75\frac{7}{8}''$ x $36\frac{1}{8}''$.

04.61 The Peacock Room; 1876-77, signatures, the Butterfly at top of right-hand shutter, central window, at the left end of decoration over sideboard, and in the southwest corner of the ceiling.
Oil color and gold on leather and wood. (South end illustrated, pl. 15.) Height: 4.258, $167\frac{7}{8}''$ (13′ $11\frac{7}{8}''$); length: 10.109, 398″ (33′ 2″); width: 6.083, $239\frac{1}{2}''$ (19′ $11\frac{1}{2}''$).

04.458-
04.474 Seventeen panels from the dado of the staircase leading to the Peacock Room; 1876-77, unsigned.
Wood, largest: .426 x .585, $16\frac{3}{4}''$ x 23″; smallest: .250 x .433, $9\frac{7}{8}''$ x $17\frac{1}{8}''$.

08.178 Portrait of Master Stephen Manuel (Arrangement in Grey); c. 1878, signature, the Butterfly.
Canvas, .508 x .381, 20″ x 15″.

Whistler. OIL PAINTINGS—*Continued*

13.91 The Little Red Note; probably 1880-84, signature, the Butterfly.
Wood panel, .088 x .147, $3\frac{1}{2}''$ x $5\frac{3}{4}''$.

02.150 Blue and Grey: Unloading; not later than 1884, signature, the Butterfly.
Wood panel, .089 x .148, $3\frac{1}{2}''$ x $5\frac{13}{16}''$.

02.152 Harmony in Brown and Gold: Old Chelsea Church; not later than 1884, signature, the Butterfly.
Wood panel, .089 x .148, $3\frac{1}{2}''$ x $5\frac{13}{16}''$.

02.155 A Note in Green: Wortley; not later than 1884, signature, the Butterfly.
Wood panel, .135 x .234, $5\frac{5}{16}''$ x $9\frac{3}{16}''$.

04.76 The Angry Sea; not later than 1884, signature, the Butterfly.
Wood panel, .124 x .217, $4\frac{7}{8}''$ x $8\frac{1}{2}''$.

04.314 A Note in Blue and Opal: The Sun Cloud; not later than 1884, unsigned.
Wood panel, .124 x .217, $4\frac{7}{8}''$ x $8\frac{1}{2}''$.

04.315 An Orange Note: Sweetshop; not later than 1884, signature, the Butterfly.
Wood panel, .122 x .215, $4\frac{13}{16}''$ x $8\frac{7}{16}''$.

14.1 Grey and Silver: The Life Boat; not later than 1884, signature, the Butterfly.
Wood panel, .123 x .216, $4\frac{13}{16}''$ x $8\frac{1}{2}''$.

02.147 Red and Pink: Little Mephiste (La Petite Mephiste); c. 1884, signature, the Butterfly.
Wood panel, .254 x .203, 10″ x 8″.

06.227 Dorsetshire Landscape; 1895, signature, the Butterfly.
Canvas, .320 x .628, $12\frac{5}{8}''$ x $24\frac{3}{4}''$.

02.110 Rose and Brown: La Cigale; c. 1898, unsigned.
Wood panel, .217 x .126, $8\frac{9}{16}''$ x 5″.

02.115 Purple and Gold: Phryne the Superb, Builder of Temples; c. 1898, signature, the Butterfly.
Wood panel, .236 x .137, $9\frac{1}{4}''$ x $5\frac{3}{8}''$.

02.109 Rose and Gold: The Little Lady Sophie of Soho; 1899, signature, the Butterfly.
Canvas, oval, .645 x .535, $25\frac{3}{8}''$ x $21\frac{1}{16}''$. Portrait of the daughter of the landlady of Mr. Whistler's Studio at 8 Fitzroy Street, London.

03.89 The Little Blue and Gold Girl; painted 1894, worked over later, unsigned.
Canvas, .747 x .505, $29\frac{3}{8}''$ x $19\frac{7}{8}''$. The artist's

Whistler. Oil Paintings—*Continued*

original title was "Harmony in Blue and Gold, The Little Blue Girl."

03.308 Frame for above painting, decorated by Whistler.
1.054 x .818, 41½″ x 32¼″.

03.301 Portrait of Charles L. Freer; 1902(?), unsigned.
Wood panel, .518 x .317, 20⅜″ x 12½″.

03.180 The Little Red Glove; unsigned.
Canvas, .513 x .315, 20¼″ x 12⅜″.

05.235 Green and Gold: Le Raconteur; unsigned.
Canvas, .513 x .313, 20¼″ x 12⅜″.

07.169 The Little Green Cap; signature, the Butterfly.
Canvas, .510 x .309, 20″ x 12⅛″.

09.113 The Little Faustina; unsigned. Unfinished.
Canvas, .509 x .304, 20″ x 12″.

05.328 Portrait Sketch of a Lady; unsigned. Unfinished.
Canvas, .675 x .501, 26½″ x 19¾″.

05.329 Frame for above painting, decorated by Whistler.
.930 x .758, 36⅝″ x 29⅞″.

97.21 Nocturne: Southampton; unsigned.
Canvas, .476 x .631, 18¾″ x 24⅞″.

02.97 Nocturne: Blue and Silver, Battersea Reach; unsigned.
Canvas, .499 x .765, 19⅝″ x 30⅛″.

02.146 Nocturne: Opal and Silver; signature, the Butterfly.
Wood panel, .203 x .257, 8″ x 10⅛″.

06.103 Nocturne: Blue and Silver, Bognor; signature, the Butterfly.
Canvas, .503 x .862, 19¾″ x 33⅞″.

19.12 Nocturne: Cremorne Gardens, No. 3; unsigned.
Canvas, .449 x .631, 17⅝″ x 24¾″.

02.137 Blue and Silver: Trouville; unsigned.
Canvas, .593 x .728, 23⅜″ x 28⅝″.

02.143 Nocturne: Grey and Silver, Chelsea Embankment; unsigned.
Canvas, .626 x .475, 24⅝″ x 18⅝″.

04.50 Symphony in Grey: Early Morning, Thames; signature, the Butterfly.
Canvas, .457 x .675, 18″ x 26½″.

02.249 Variations in Pink and Grey: Chelsea; signature, the Butterfly.
Canvas, .627 x .405, 24⅝″ x 16″.

Nocturne: Trafalgar Square, Chelsea - Snow 08.169

Whistler. OIL PAINTINGS—*Continued*

08.169 Trafalgar Square, Chelsea; unsigned.
Canvas, .472 x .625, $18\frac{5}{8}''$ x $24\frac{5}{8}''$.

02.148 Green and Gold: The Great Sea; signature, the Butterfly.
Wood panel, .138 x .235, $5\frac{3}{8}''$ x $9\frac{1}{4}''$.

02.151 The Sea and Sand; signature, the Butterfly.
Wood panel, .134 x .234, $5\frac{1}{4}''$ x $9\frac{1}{4}''$.

02.156 Low Tide; signature, the Butterfly.
Wood panel, .138 x .235, $5\frac{3}{8}''$ x $9\frac{1}{4}''$.

04.77 The Summer Sea; signature, the Butterfly.
Wood panel, .129 x .216, $5\frac{1}{8}''$ x $8\frac{1}{2}''$.

04.162 Blue and Silver: Boat Entering Pourville; signature, the Butterfly.
Wood panel, .141 x .234, $5\frac{1}{2}''$ x $9\frac{1}{4}''$.

04.163 Grey and Gold: High Tide at Pourville; signature, the Butterfly.
Wood panel, .139 x .234, $5\frac{3}{8}''$ x $9\frac{1}{4}''$.

14.2 The Sad Sea: Dieppe; unsigned.
Wood panel, .125 x .217, $4\frac{15}{16}''$ x $8\frac{1}{2}''$.

02.149 Chelsea Shops (A Street Scene); signature, the Butterfly.
Wood panel, .135 x .234, $5\frac{1}{4}''$ x $9\frac{1}{4}''$.

02.153 Blue and Green: The Coal Shaft; signature, the Butterfly.
Wood panel, .088 x .148, $3\frac{1}{2}''$ x $5\frac{7}{8}''$.

02.154 The White House; unsigned.
Wood panel, .136 x .236, $5\frac{3}{8}''$ x $9\frac{1}{4}''$.

03.181 The Butcher's Shop; signature, the Butterfly.
Wood panel, .125 x .218, $4\frac{15}{16}''$ x $8\frac{9}{16}''$.

03.182 The Grey House; unsigned.
Wood panel, .235 x .138, $9\frac{1}{4}''$ x $5\frac{7}{16}''$.

02.157 A Note in Red; signature, the Butterfly.
Wood panel, .134 x .235, $5\frac{1}{4}''$ x $9\frac{1}{4}''$.

04.74 The Little Nurse; signature, the Butterfly.
Wood panel, .126 x .217, $5''$ x $8\frac{1}{2}''$.

13.66 Gold and Orange: The Neighbors; signature, the Butterfly.
Wood panel, .216 x .128, $8\frac{1}{2}''$ x $5\frac{1}{16}''$.

WATER-COLOR PAINTINGS:

05.332 The Cobbler (Sam Weller's Lodging in the Fleet Prison); c. 1850, unsigned.
Paper, .104 x .149, $4\frac{1}{8}''$ x $5\frac{7}{8}''$.

Whistler. Water-color Paintings—*Continued*

05.333 A Fire at Pomfret (A Schoolhouse on Fire); c. 1850, unsigned.
Paper, .128 x .196, $5\frac{1}{16}''$ x $7\frac{11}{16}''$.

05.118 Venice Harbor; 1879-80, signature, the Butterfly.
Paper, .122 x .278, $4\frac{13}{16}''$ x $10\frac{15}{16}''$.

02.158 Pink Note: The Novelette; not later than 1884, signature, the Butterfly.
Paper, .253 x .155, $9\frac{15}{16}''$ x $6\frac{1}{8}''$.

02.162 Note in Opal: Breakfast; not later than 1884, signature, the Butterfly.
Paper, .252 x .176, $9\frac{15}{16}''$ x $6\frac{15}{16}''$.

02.164 Harmony in Violet and Amber; not later than 1884, signature, the Butterfly.
Paper, .252 x .163, $9\frac{15}{16}''$ x $6\frac{7}{16}''$.

02.166 Pink Note: Shelling Peas; not later than 1884, signature, the Butterfly.
Paper, .243 x .146, $9\frac{9}{16}''$ x $5\frac{3}{4}''$.

02.167 Bravura in Brown; not later than 1884, signature, the Butterfly.
Paper, .220 x .178, $8\frac{5}{8}''$ x $7''$.

02.168 Erith: Evening; not later than 1884, unsigned.
Paper, .145 x .241, $5\frac{3}{4}''$ x $9\frac{1}{2}''$.

02.169 Grey and Silver: Pier, Southend; not later than 1884, unsigned.
Paper, .160 x .247, $6\frac{1}{4}''$ x $9\frac{3}{4}''$.

02.170 Opal Beach; not later than 1884, unsigned.
Paper, .177 x .253, $7''$ x $10''$.

04.80 Moreby Hall; not later than 1884, signature, the Butterfly.
Paper, .195 x .283, $7\frac{5}{8}''$ x $11\frac{1}{8}''$.

02.159 Nocturne: Black and Red, Back Canal, Holland; not later than 1884, signature, the Butterfly.
Paper, .220 x .284, $8\frac{5}{8}''$ x $11\frac{3}{16}''$.

02.161 Nocturne: Grand Canal, Amsterdam; not later than 1884, signature, the Butterfly.
Paper, .227 x .284, $8\frac{15}{16}''$ x $11\frac{3}{16}''$.

02.160 Nocturne: Grey and Gold, Canal, Holland; signature, the Butterfly.
Paper, .293 x .231, $11\frac{9}{16}''$ x $9\frac{1}{8}''$.

04.81 Nocturne: Amsterdam in Winter; signature, the Butterfly.
Paper, .203 x .273, $8''$ x $10\frac{3}{4}''$.

Whistler. WATER-COLOR PAINTINGS—*Continued*

01.108 Rose and Silver: Portrait of Mrs. Whibley; signature, the Butterfly.
Paper, .282 x .188, $11\frac{1}{8}''$ x $7\frac{3}{8}''$.

07.170 Millie Finch; signature, the Butterfly.
Paper, .298 x .225, $11\frac{3}{4}''$ x $8\frac{7}{8}''$.

94.25 Blue and Gold: The Rose Azalea; signature, the Butterfly.
Paper, .278 x .181, $10\frac{7}{8}''$ x $7\frac{1}{8}''$.

04.63 Study for "The Tall Flower"; signature, the Butterfly.
Paper, .253 x .176, 10″ x $6\frac{15}{16}''$.

02.163 Note in Pink and Purple: The Studio; signature, the Butterfly.
Paper, .304 x .228, 12″ x 9″.

07.172 Resting in Bed; unsigned.
Paper, .170 x .240, $6\frac{11}{16}''$ x $9\frac{7}{16}''$.

02.165 A Note in Green; signature, the Butterfly.
Paper, .252 x .175, $9\frac{7}{8}''$ x $6\frac{7}{8}''$.

89.3 Grey and Silver: The Mersey; signature, the Butterfly.
Paper, .150 x .272, $5\frac{15}{16}''$ x $10\frac{3}{4}''$.

99.24 Blue and Silver: Chopping Channel; signature, the Butterfly.
Paper, .141 x .242, $5\frac{1}{2}''$ x $9\frac{1}{2}''$.

02.117 The Thames near Erith; signature, the Butterfly.
Paper, .162 x .222, $6\frac{3}{8}''$ x $8\frac{3}{4}''$.

02.144 The Seashore; signature, the Butterfly.
Paper, .215 x .128, $8\frac{7}{16}''$ x 5″.

02.171 The Mouth of the River; unsigned.
Paper, .177 x .252, 7″ x 10″.

02.172 The Bathers; unsigned.
Paper, .253 x .177, 10″ x 7″.

02.173 The Anchorage; signature, the Butterfly.
Paper, .253 x .178, 10″ x 7″.

04.82 Southend Pier; signature, the Butterfly.
Paper, .182 x .257, $7\frac{1}{8}''$ x $10\frac{1}{8}''$.

04.83 Note in Blue and Opal: Jersey; signature, the Butterfly.
Paper, .138 x .255, $5\frac{3}{8}''$ x 10″.

05.115 London Bridge; unsigned.
Paper, .175 x .278, $6\frac{7}{8}''$ x $10\frac{15}{16}''$.

Whistler. Water-color Paintings—*Continued*

05.116 St. Ives: Sunset; unsigned.
Paper, .123 x .172, $4\frac{13}{16}''$ x $6\frac{3}{4}''$.

05.117 St. Ives: Cornwall; signature, the Butterfly.
Paper, .176 x .126, $6\frac{15}{16}''$ x 5″.

05.119 Southend: Sunset; unsigned.
Paper, .255 x .179, 10″ x 7″.

05.120 Southend: The Pleasure Yacht; unsigned.
Paper, .254 x .179, 10″ x 7″.

05.121 Reach in Upper Thames; unsigned.
Paper, .178 x .254, 7″ x 10″.

06.54 The Ocean Wave; signature, the Butterfly.
Paper, .127 x .176, 5″ x $6\frac{15}{16}''$.

99.25 Green and Silver: Beaulieu, Touraine; signature, the Butterfly.
Canvas, .129 x .216, $5\frac{1}{8}''$ x $8\frac{1}{2}''$.

05.122 Ranelagh Gardens; unsigned.
Paper, .127 x .219, 5″ x $8\frac{1}{2}''$. (Illus., pl. 6.)

08.15 A Little Red Note: Dordrecht; unsigned.
Cardboard, .126 x .215, 5″ x $8\frac{7}{16}''$.

04.79 Chelsea Shops (also known under the title "Oxstead, Surrey"); signature, the Butterfly.
Paper, .125 x .210, $4\frac{15}{16}''$ x $8\frac{1}{4}''$.

07.171 Flower Market: Dieppe; unsigned.
Paper, .128 x .210, $5\frac{1}{16}''$ x $8\frac{1}{4}''$.

02.116 Chelsea Children; signature, the Butterfly.
Paper, .127 x .216, 5″ x $8\frac{1}{2}''$.

13.48 Nude Figure and Cupid; signature, the Butterfly.
Thin Japanese paper, .267 x .182, $10\frac{1}{2}''$ x $7\frac{1}{8}''$.

01.168 Design for the Coloring of a Room; signature, the Butterfly.
Paper, .252 x .178, $9\frac{7}{8}''$ x 7″.

99.106 Naked Girl Dancing: A decoration for a fan; pencil added; signature, the Butterfly.
Paper, .176 x .112, $6\frac{7}{8}''$ x $4\frac{7}{16}''$.

Monochromes:

93.18,
98.415,
07.174-
07.179 Eight sheets of drawings of Chinese porcelain made for Sir Henry Thompson's Catalogue of Blue and White Nanking Porcelain; 1878, signatures, the Butterfly.

Whistler. MONOCHROMES—*Continued*

India ink on paper, largest: .223 x .179, $8\frac{3}{4}''$ x $7''$; smallest: .203 x .134, $8''$ x $5\frac{1}{4}''$.

PASTEL, CRAYON, AND CHALK DRAWINGS:

08.200 Portrait of John Ross Key; 1854, unsigned.
Paper, .515 x .310, $20\frac{1}{4}''$ x $12\frac{1}{4}''$.

93.26 Venice; 1879-80, unsigned.
Paper, .202 x .301, $8''$ x $11\frac{7}{8}''$.

02.145 A Venetian Doorway; 1879-80, signature, the Butterfly.
Paper, .300 x .202, $11\frac{13}{16}''$ x $8''$.

02.174 A Venetian Courtyard; 1879-80, signature, the Butterfly.
Paper, .288 x .203, $11\frac{5}{16}''$ x $8''$.

04.86 A Street in Venice; 1879-80, unsigned.
Paper, .300 x .127, $11\frac{13}{16}''$ x $5''$.

04.88 The Grand Canal, Venice; 1879-80, signature, the Butterfly.
Paper, .174 x .270, $6\frac{7}{8}''$ x $10\frac{5}{8}''$.

05.123 The Marble Palace; 1879-80, signature, the Butterfly.
Paper, .300 x .157, $11\frac{13}{16}''$ x $6\frac{3}{16}''$.

05.124 Bead-stringers, Venice; 1879-80, signature, the Butterfly.
Paper, .276 x .117, $10\frac{7}{8}''$ x $4\frac{5}{8}''$.

05.153 Quiet Canal; 1879-80, unsigned.
Paper, .227 x .139, $8\frac{15}{16}''$ x $5\frac{1}{2}''$.

05.158 Venice Bay; 1879-80, signature, the Butterfly. (This subject appears to have been applied in pastel over an unfinished water-color sketch; also there is a pencil sketch of what appears to be an ear of corn at the extreme right.)
Paper, .127 x .227, $5''$ x $8\frac{15}{16}''$.

05.215 The Isles of Venice; 1879-80, signature, the Butterfly.
Paper, .094 x .285, $3\frac{3}{4}''$ x $11\frac{1}{4}''$.

17.4 The Steps; 1879-80, signature, the Butterfly.
Paper, .194 x .301, $7\frac{5}{8}''$ x $11\frac{7}{8}''$.

17.5 Winter Evening; 1879-80, signature, the Butterfly.
Paper, .300 x .202, $11\frac{13}{16}''$ x $7\frac{15}{16}''$.

17.6 Nocturne: San Giorgio; 1879-80, signature, the Butterfly.
Paper, .204 x .301, $8''$ x $11\frac{7}{8}''$.

Whistler. Pastel, Crayon, and Chalk Drawings—*Continued*

17.7 Campo S. Marta: Winter Evening; 1879-80, signature, the Butterfly.
Paper, .208 x .280, $8\frac{3}{16}''$ x 11″.

17.8 Sunset in Red and Brown; 1879-80, signature, the Butterfly.
Paper, .301 x .203, $11\frac{7}{8}''$ x 8″.

05.330 Venice: Sunset on Harbour; 1879-80, unsigned.
Paper, .160 x .255, $6\frac{5}{16}''$ x 10″.

05.331 Venice: Sunrise on the Rialto; 1879-80, unsigned.
Paper, .106 x .270, $4\frac{3}{16}''$ x $10\frac{5}{8}''$.

02.175 The Doorway; 1879-80(?), signature, the Butterfly.
Paper, .302 x .202, $11\frac{7}{8}''$ x $7\frac{15}{16}''$. Cf. prints 98.384, 98.385, 04.92, 05.181.

94.26 A Violet Note; not later than 1886, signature, the Butterfly.
Paper, .276 x .181, $10\frac{7}{8}''$ x $7\frac{1}{8}''$.

94.27 Rose and Red: The Little Pink Cap; not later than 1889, signature, the Butterfly.
Paper, .279 x .184, 11″ x $7\frac{1}{4}''$.

25.1 Portrait of Miss Emily Tuckerman; 1898, signature, the Butterfly.
Prepared cardboard, .232 x .173, $9\frac{1}{8}''$ x $6\frac{3}{4}''$.

90.8 Harmony in Blue and Violet; signature, the Butterfly.
Paper, .280 x .180, 11″ x $7\frac{1}{8}''$. (The Butterfly and signature, "J. McNeill Whistler," on the back.)

92.24 The Blue Dress; signature, the Butterfly.
Paper, .281 x .185, $11\frac{1}{16}''$ x $7\frac{5}{16}''$.

02.111 The Purple Cap (Seated Figure of a Woman with a Child on Her Lap); signature, the Butterfly.
Paper, .276 x .181, $10\frac{7}{8}''$ x $7\frac{1}{8}''$. Cf. 05.128.

02.112 The Green Cap; signature, the Butterfly.
Paper, .181 x .276, $7\frac{1}{8}''$ x $10\frac{7}{8}''$.

02.113 Writing on the Wall; signature, the Butterfly.
Paper, .275 x .180, $10\frac{13}{16}''$ x $7\frac{1}{8}''$.

02.114 Sleeping; signature, the Butterfly.
Paper, .176 x .255, $6\frac{15}{16}''$ x 10″.

02.176 Resting; signature, the Butterfly.
Paper, .151 x .076, $5\frac{15}{16}''$ x 3″.

02.194 Pour le pastel: Rose and Opal; signature, the Butterfly.
Paper, .150 x .246, $5\frac{7}{8}''$ x $9\frac{11}{16}''$. (Illus., pl. 7.)

Whistler. PASTEL, CRAYON, AND CHALK DRAWINGS—*Continued*

03.147 Morning-glories; unsigned.
Paper, .261 x .162, $10\frac{1}{4}''$ x $6\frac{3}{8}''$. Cf. 05.150, "Study for Morning-glories."

04.1 Mother and Child: The Pearl; signature, the Butterfly.
Paper, .184 x .277, $7\frac{1}{4}''$ x $10\frac{7}{8}''$.

04.65 Venus Astarte; signature, the Butterfly.
Paper, .275 x .184, $10\frac{13}{16}''$ x $7\frac{1}{4}''$.

04.87 The Purple Iris; unsigned.
Paper, .285 x .125, $11\frac{1}{4}''$ x $4\frac{15}{16}''$.

05.63 The Shell; signature, the Butterfly.
Paper, .184 x .280, $7\frac{1}{4}''$ x $11''$.

05.126 The Blue Girl; signature, the Butterfly.
Paper, .252 x .145, $9\frac{15}{16}''$ x $5\frac{3}{4}''$. Cf. print 98.339.

05.128 The Purple Cap (Standing Figure of a Woman); signature, the Butterfly.
Paper, .278 x .167, $10\frac{15}{16}''$ x $6\frac{9}{16}''$. Cf. 02.111, same title.

05.129 Annabel Lee; signature, the Butterfly.
Paper, .323 x .180, $12\frac{3}{4}''$ x $7\frac{1}{16}''$. According to Thos. R. Way, this subject bore the title of "Niobe" while in his possession.

05.151 Study in Grey and Pink; unsigned.
Paper, .217 x .139, $8\frac{9}{16}''$ x $5\frac{7}{16}''$.

05.156 Portrait of Mrs. Leyland [standing, three-quarter back view]; signature, the Butterfly.
Paper, .270 x .178, $10\frac{5}{8}''$ x $7''$.

05.157 Portrait of Mrs. Leyland [standing, facing the observer]; signature, the Butterfly.
Paper, .266 x .175, $10\frac{7}{16}''$ x $6\frac{7}{8}''$.

08.194 Florence and Fanny Leyland; signature, the Butterfly.
Paper, .287 x .179, $11\frac{1}{4}''$ x $7\frac{1}{16}''$.

08.195 [Mrs. Leyland, standing, holding a fan]; signature, the Butterfly.
Paper, .288 x .180, $11\frac{3}{8}''$ x $7\frac{1}{16}''$.

08.196 [Mrs. Leyland, standing, holding a book]; signature, the Butterfly.
Paper, .283 x .180, $11\frac{1}{8}''$ x $7\frac{1}{16}''$.

08.197 [Mrs. Leyland, standing, head turned to the front]; signature, the Butterfly.
Paper, .284 x .182, $11\frac{3}{16}''$ x $7\frac{1}{8}''$.

Whistler. Pastel, Crayon, and Chalk Drawings—*Continued*

09.123 A Study in Red; signature, the Butterfly.
Paper, .277 x .183, $10\frac{7}{8}''$ x $7\frac{3}{16}''$.

09.124 Blue and Rose: The Open Fan; signature, the Butterfly.
Paper, .278 x .175, $10\frac{15}{16}''$ x $6\frac{7}{8}''$.

02.276 A Yellow Note; unsigned.
Paper, .280 x .185, 11″ x $7\frac{1}{4}''$.

05.125 The Model Seated; signature, the Butterfly.
Paper, .203 x .180, 8″ x $7\frac{1}{16}''$.

05.127 Little Nude; signature, the Butterfly.
Paper, .260 x .135, $10\frac{1}{4}''$ x $5\frac{5}{16}''$. Lithographic copy in color of this drawing made by T. R. Way and reproduced in "Histoire de James McN. Whistler," par Théodore Duret, Paris, 1904.

05.145 Maude, Reading; signature, the Butterfly.
Paper, .313 x .195, $12\frac{5}{16}''$ x $7\frac{11}{16}''$. Cf. lithograph 05.206.

05.146 Maude, Standing; unsigned.
Paper, .274 x .178, $10\frac{13}{16}''$ x 7″.

05.147 Study for a Portrait of Baby Leyland; unsigned.
Paper, .280 x .180, 11″ x $7\frac{1}{16}''$.

05.149 Baby Leyland, Reading; unsigned.
Paper, .290 x .187, $11\frac{7}{16}''$ x $7\frac{3}{8}''$.

05.150 Study for "Morning-glories"; signature, the Butterfly.
Paper, .305 x .190, 12″ x $7\frac{7}{16}''$. Cf. 03.147.

99.26 Portrait of the Artist; unsigned.
Paper, .169 x .127, $6\frac{5}{8}''$ x 5″.

05.148 Portrait of Mr. Whistler; unsigned.
Paper, .279 x .179, $10\frac{15}{16}''$ x 7″.

05.143 Portrait sketch of Carlyle; signature, the Butterfly.
Paper, .280 x .182, 11″ x $7\frac{1}{8}''$.

98.150 Fumette; unsigned.
Paper, .216 x .150, $8\frac{1}{2}''$ x $5\frac{7}{8}''$. Cf. prints 98.236, 98.237.

05.144 Greek Girl; unsigned.
Paper, .262 x .185, $10\frac{5}{16}''$ x $7\frac{1}{4}''$.

04.64 Nocturne: Battersea Bridge; signature, the Butterfly.
Paper, .184 x .281, $7\frac{1}{4}''$ x $11\frac{1}{16}''$.

02.139 [Study for one of the figures in "The White Symphony: Three Girls"]; unsigned.
Paper, .275 x .275, $10\frac{13}{16}''$ x $10\frac{13}{16}''$.

Whistler. PASTEL, CRAYON, AND CHALK DRAWINGS—*Continued*

04.66 [Standing figure of a naked woman]; signature, the Butterfly. Lower right corner, partially obliterated inscription: ". . . Thursday Morning"? in upper left corner. Outline of design perforated.
Paper, 1.194 x .614, 47″ x $24\frac{3}{16}$″.

05.130 [Standing figure of a woman wearing transparent draperies; her right elbow and extended left hand rest on a railing behind her]; signature, the Butterfly.
Paper, .278 x .181, $10\frac{15}{16}$″ x $7\frac{1}{8}$″.

05.131 [Standing figure of a girl in right profile, her face partly hidden by a fan]; signature, the Butterfly.
Paper, .207 x .133, $8\frac{1}{8}$″ x $5\frac{1}{4}$″.

05.132 [A young girl wearing a chemise, seated at a table]; signature, the Butterfly.
Paper, .282 x .180, $11\frac{1}{8}$″ x $7\frac{1}{16}$″. Early title, "A Model of Japan."

05.133 [Standing draped figure of a woman looking over her right shoulder]; signature, the Butterfly.
Paper, .210 x .138, $8\frac{1}{4}$″ x $5\frac{7}{16}$″.

05.134 [Standing figure of a woman in three-quarter back view; her left elbow rests on a railing]; signature, the Butterfly. Reverse: drawing of a standing figure, front view.
Paper, .285 x .180, $11\frac{3}{16}$″ x $7\frac{1}{16}$″.

05.135 [A young woman seated sideways on a chair facing the right]; signature, the Butterfly.
Paper, .275 x .180, $10\frac{13}{16}$″ x $7\frac{1}{16}$″. Early title, "Female Figure Seated."

05.136 [A woman standing with her back to the observer, looking over her left shoulder]; signature, the Butterfly.
Paper, .280 x .180, 11″ x $7\frac{1}{16}$″.

05.137 [Standing figure of a naked woman, her elbows resting on a railing behind her]; signature, the Butterfly.
Paper, .280 x .194, 11″ x $7\frac{5}{8}$″.

05.138 [A woman lightly draped, walking under a Japanese parasol]; signature, the Butterfly.
Paper, .183 x .130, $7\frac{3}{16}$″ x $5\frac{1}{8}$″.

05.139 [A woman wearing a short white coat, black skirt, and small black bonnet]; signature, the Butterfly.
Paper, .286 x .178, $11\frac{1}{4}$″ x 7″. Early title. "The Sable Jacket."

Whistler. Pastel, Crayon, and Chalk Drawings—*Continued*

05.140 [Standing figure of a woman in a flounced dress, hands behind her, head turned to the left]; signature, the Butterfly.
Paper, .328 x .182, $12\frac{15}{16}''$ x $7\frac{3}{16}''$.

05.141 [Standing figure of a girl in three-quarter back view, holding an open fan]; signature, the Butterfly.
Paper, .212 x .135, $8\frac{3}{8}''$ x $5\frac{5}{16}''$.

05.142 [Standing figure of a girl with a fan, looking up]; signature, the Butterfly.
Paper, .206 x .130, $8\frac{1}{8}''$ x $5\frac{1}{8}''$.

05.152 [Seated figure of a woman wearing a long, full-skirted dress and a hat]; signature, the Butterfly. Reverse: drawings of dragonflies and a butterfly.
Paper, .267 x .174, $10\frac{1}{2}''$ x $6\frac{7}{8}''$.

04.91 [Standing figure of a young woman wearing transparent drapery]; signature, the Butterfly.
Lithographic crayon on transfer paper, .245 x .159, $9\frac{5}{8}''$ x $6\frac{1}{4}''$.

Pencil Drawings:

98.185 Les Côtes à Dieppe; 1857, unsigned.
Paper, .105 x .187, $4\frac{1}{8}''$ x $7\frac{3}{8}''$. Cf. 98.186, a view of the same beach.

98.148 La Marchande de Moutarde [interior with no figures]; 1858, unsigned.
Paper, .152 x .098, $6''$ x $3\frac{7}{8}''$. Cf. 98.149 and prints 91.6, 98.233.

98.149 La Marchande de Moutarde [interior with two figures]; 1858, unsigned.
Paper, .148 x .094, $5\frac{13}{16}''$ x $3\frac{11}{16}''$. Cf. 98.148 and prints 91.6, 98.233.

98.151 Cuisine à Lützelbourg; 1858, unsigned.
Paper, .214 x .160, $8\frac{7}{16}''$ x $6\frac{5}{16}''$. Cf. 98.152-98.153; also prints 88.15, 98.238, 98.239.

98.154 Succes d'Ernesti à Cologne; 1858, unsigned.
Paper, .098 x .151, $3\frac{7}{8}''$ x $5\frac{15}{16}''$. Cf. etchings, "The Title to the French Set," 98.240 and 98.241.

98.155 The Miser: Chambre à la Ferme de Maladrie; 1858, unsigned.
Paper, .169 x .217, $6\frac{5}{8}''$ x $8\frac{9}{16}''$. Cf. prints 92.6, 98.309, 98.310, 98.311.

98.161 Deux Artists Célèbres de Paris; 1858, unsigned.
Paper, .200 x .245, $7\frac{7}{8}''$ x $9\frac{5}{8}''$.

Whistler. PENCIL DRAWINGS—*Continued*

98.162 La Jeunesse à Coblentz; 1858, unsigned.
Paper, .229 x .242, 9″ x $9\frac{1}{2}$″.

98.163 A Gambling Room at Baden-Baden; 1858, unsigned.
Paper, .222 x .268, $8\frac{3}{4}$ x $10\frac{9}{16}$″.

98.164 A Kitchen at Lützelbourg; 1858, unsigned.
Paper, .193 x .142, $7\frac{5}{8}$″ x $5\frac{5}{8}$″.

98.165 Enfant de Choeur de Cologne; 1858, unsigned.
Paper, .129 x .084, $5\frac{1}{16}$″ x $3\frac{5}{16}$″.

98.167 Brasserie à Mayence; 1858, unsigned.
Paper, .099 x .152, $3\frac{7}{8}$″ x 6″.

98.168 A Street Scene; 1858, unsigned.
Paper, .248 x .150, $9\frac{3}{4}$″ x $5\frac{7}{8}$″.

98.171 Entré sur la Grande Promenade à Baden; 1858, unsigned.
Paper, .150 x .195, $5\frac{7}{8}$″ x $7\frac{11}{16}$″.

98.172 Promenade à Baden; 1858, unsigned.
Paper, .153 x .195, $6\frac{1}{16}$″ x $7\frac{11}{16}$″.

98.174 Barbier à Mayence; 1858, unsigned.
Paper, .152 x .099, 6″ x $3\frac{7}{8}$″.

98.181 À la Ferme de Maladrie; 1858, unsigned.
Paper, .167 x .217, $6\frac{9}{16}$″ x $8\frac{9}{16}$″.

98.201 Blanchissage à Cologne; 1858, unsigned.
Paper, .151 x .098, $5\frac{15}{16}$″ x $3\frac{7}{8}$″.

98.205 Près de Mayence; 1858, unsigned.
Paper, .155 x .170, $6\frac{1}{8}$″ x $6\frac{11}{16}$″.

98.200 Le Rhin; 1858, unsigned.
Paper, .154 x .170, $6\frac{1}{8}$″ x $6\frac{11}{16}$″.

98.166 [Two figures: a girl seated and a man on the ground at her left]; 1858, unsigned.
Paper, .127 x .090, 5″ x $3\frac{9}{16}$″.

98.169 Baden-Baden; 1858, unsigned.
Paper, .134 x .196, $5\frac{1}{4}$″ x $7\frac{11}{16}$″.

98.170 [Heads of two men]; 1858, unsigned.
Paper, .141 x .119, $5\frac{9}{16}$″ x $4\frac{11}{16}$″.

98.173 [A man reclining on a bed, leaning against an upturned chair]; 1858, unsigned.
Paper, .102 x .172, 4″ x $6\frac{3}{4}$″.

98.175 Chez George Sauer, Au Lion Rouge; 1858, unsigned.
Paper, .146 x .095, $5\frac{3}{4}$″ x $3\frac{3}{4}$″.

98.176 [A bridge]; 1858, unsigned.
Paper, .208 x .323, $8\frac{3}{16}$″ x $12\frac{11}{16}$″.

Whistler. Pencil Drawings—*Continued*

98.177 [A group of several people around a brazier]; 1858, unsigned.
Paper, .165 x .100, $6\frac{1}{2}''$ x $3\frac{15}{16}''$.

98.178 [Two women and a man, seated, talking together]; 1858, unsigned.
Paper, .148 x .099, $5\frac{13}{16}''$ x $3\frac{15}{16}''$.

98.179 [A woman seated, her right hand to her face]; 1858, unsigned.
Paper, .125 x .097, $4\frac{15}{16}''$ x $3\frac{13}{16}''$.

98.180 [Profile sketch of a child]; 1858, unsigned.
Paper, .126 x .102, 5″ x 4″.

98.182 [A young woman seated on a sofa, smoking a cigarette]; 1858, unsigned.
Paper, .155 x .099, $6\frac{1}{8}''$ x $3\frac{7}{8}''$.

98.183 [Three figures, standing; Mr. Whistler at the right]; 1858, unsigned.
Paper, .164 x .108, $6\frac{1}{2}''$ x $4\frac{1}{4}''$.

98.184 [A woman and a man seated at a table]; 1858, unsigned.
Paper, .168 x .118, $6\frac{5}{8}''$ x $4\frac{5}{8}''$.

98.186 [A group of figures on an esplanade]; 1858, unsigned.
Paper, .101 x .171, 4″ x $6\frac{3}{4}''$. Cf. 98.185, a view of the same beach entitled, "Les Côtes è Dieppe."

98.187 [A man asleep on a pile of luggage]; 1858, unsigned.
Paper, .092 x .091, $3\frac{5}{8}''$ x $3\frac{9}{16}''$.

98.188 [The head of a man wearing a high hat]; 1858, unsigned.
Paper, .079 x .065, $3\frac{1}{8}''$ x $2\frac{9}{16}''$.

98.189 [A man seated on the edge of a wall examining his foot]; 1858, unsigned.
Paper, .178 x .148, 7″ x $5\frac{13}{16}''$.

98.190 [A girl reclining on a couch, reading]; 1858, unsigned.
Paper, .102 x .166, 4″ x $6\frac{1}{2}''$.

98.191 [Group of three standing figures]; 1858, unsigned.
Paper, .151 x .100, $5\frac{15}{16}''$ x $3\frac{15}{16}''$.

98.192 [Sketch of a group of seven heads]; 1858, unsigned.
Paper, .160 x .104, $6\frac{5}{16}''$ x $4\frac{1}{16}''$.

98.193 [Standing figure of an old woman]; 1858, unsigned.
Paper, .119 x .075, $4\frac{11}{16}''$ x $2\frac{15}{16}''$.

Whistler. PENCIL DRAWINGS—*Continued*

98.194 [Profile sketch of an old woman standing]; 1858, unsigned.
Paper, .127 x .067, 5″ x $2\frac{5}{8}$″.

98.195 [Sketch of a man and a woman]; 1858, unsigned.
Paper, .134 x .102, $5\frac{1}{4}$″ x 4″.

98.196 [Group of four men]; 1858, unsigned.
Paper, .090 x .112, $3\frac{9}{16}$″ x $4\frac{7}{16}$″.

98.197 [Three figures near a fountain, one kneeling in the foreground]; 1858, unsigned.
Paper, .122 x .067, $4\frac{13}{16}$″ x $2\frac{5}{8}$″.

98.198 [A young man smoking a pipe; faint sketch of a figure below]; 1858, unsigned.
Paper, .084 x .069, $3\frac{5}{16}$″ x $2\frac{11}{16}$″.

98.199 [Four men on a boat; Mr. Whistler at the left]; 1858, unsigned.
Paper, .107 x .149, $4\frac{3}{16}$″ x $5\frac{7}{8}$″.

98.202 "Attendant que le Linge Séche! Cologne"; 1858, unsigned.
Paper, .151 x .196, $5\frac{15}{16}$″ x $7\frac{11}{16}$″.

98.203 [River view]; 1858, unsigned.
Paper, .051 x .169, 2″ x $6\frac{5}{8}$″.

98.204 [Two scenes on a river]; 1858, unsigned.
Paper, .071 x .171, $2\frac{13}{16}$″ x $6\frac{3}{4}$″.

98.206 [Five river scenes]; 1858, unsigned.
Paper, .207 x .164, $8\frac{1}{8}$″ x $6\frac{7}{16}$″.

98.207 [Mr. Whistler, seated, sketching; three people watching him]; 1858, unsigned.
Paper, .207 x .154, $8\frac{1}{8}$″ x $6\frac{1}{16}$″.

98.157 Annie; 1858 or 1859 [drawing for oil painting "At the Piano"]; signature, W.
Paper, .173 x .112, $6\frac{13}{16}$″ x $4\frac{7}{16}$″.

98.158 Nelly [a girl leaning back in an arm chair, smoking a cigarette]; unsigned.
Paper, .168 x .100, $6\frac{5}{8}$″ x $3\frac{15}{16}$″. Cf. 98.159.

98.159 Nelly [a girl in a large arm chair, arms extended]; unsigned.
Paper, .214 x .143, $8\frac{7}{16}$″ x $5\frac{5}{8}$″. Cf. 98.158.

04.90, 04.446-04.452, 05.103, 05.326-05.327 Eleven sheets of drawings of Whistler's Butterfly;

Whistler. Pencil Drawings—*Continued*

crayon and body color, unsigned.

Paper and cardboard; largest: .286 x .223, $11\frac{1}{4}''$ x $8\frac{3}{4}''$; smallest: .116 x .113, $4\frac{9}{16}''$ x $4\frac{7}{16}''$.

Pencil Drawings with Water Color:

98.144 Portrait of Whistler; 1845 or 1846, unsigned.

Paper, .118 x .078, $4\frac{5}{8}''$ x $3\frac{1}{8}''$.

98.147 A Street at Saverne; 1858, unsigned.

Paper, .298 x .233, $11\frac{3}{4}''$ x $9\frac{3}{16}''$. Cf. etchings **98.224, 98.225.**

98.152 The Kitchen; unsigned.

Paper, .304 x .197, $12''$ x $7\frac{3}{4}''$. Cf. **98,153,** same title; also prints **88.15, 98.238, 98.239.**

98.153 The Kitchen; unsigned.

Paper, .315 x .223, $12\frac{3}{8}''$ x $8\frac{3}{4}''$. Cf. **98.152,** same title, and etchings **88.15, 98.238, 98.239.**

98.156 Boutique de Boucher: The Butcher's Shop; unsigned.

Paper, .217 x .144, $8\frac{9}{16}''$ x $5\frac{11}{16}''$.

04.89 The Rows, Chester; sepia, signature, the Butterfly.

Paper, .086 x .141, $3\frac{3}{8}''$ x $5\frac{9}{16}''$.

Pen and Ink Drawings:

08.10A The Game of Chess; 1851-54, signature, J. Whistler.

Paper in an album, oval, .050 x .086, $1\frac{15}{16}''$ x $3\frac{3}{8}''$.

08.10B "A la Yankee"; 1851-54, unsigned.

Paper, one of two sketches on one page in an album, oval, .030 x .050, $1\frac{3}{16}''$ x $1\frac{15}{16}''$.

08.10C An Outside; 1851-54, signature, J. W.

Paper, one of two sketches on one page in an album, oval, .030 x 0.50, $1\frac{3}{16}''$ x $1\frac{15}{16}''$.

08.10E [Two lovers and an old woman]; 1851-54, signature, J. Whistler.

Paper, in an album, oval, .063 x .099, $2\frac{1}{2}''$ x $3\frac{15}{16}''$.

08.10F The Corkscrew; 1851-54, signature, J. W.

Paper, upper part of a page in an album; size of page, .227 x .185, $8\frac{15}{16}''$ x $7\frac{1}{4}''$.

98.160 Sir Seymour Haden Playing the Cello; 1858-59, signature, J. W.

Paper, .185 x .105, $7\frac{1}{4}''$ x $4\frac{1}{8}''$.

05.154 Portrait of Thomas Carlyle; unsigned.

Paper, .145 x .131, $5\frac{11}{16}''$ x $5\frac{1}{8}''$.

Whistler. PEN AND INK DRAWINGS—*Continued*

05.155 Portrait of F. R. Leyland and One of His Daughters; unsigned.
Paper, .081 x .102, $3\frac{3}{16}''$ x 4″.

05.334 St. Augustine and Other Figures; signature, J. W.
Paper, .170 x .134, $6\frac{11}{16}''$ x $5\frac{1}{4}''$.

06.104 [An artist in his studio]; signature, J. Whistler.
Ink and pencil on circular paper, diameter, .234, $9\frac{1}{4}''$.

04.453 [Standing figure of a woman in profile with a dog in front of her]; signature, J. W.
Paper, with tint, .088 x .069, $3\frac{1}{2}''$ x $2\frac{3}{4}''$.

WHISTLER PRINTS

Notes.—Subject titles of prints and copper plates are preceded by the corresponding number in Edward G. Kennedy's Catalogue (K), "The Etched Work of Whistler."

The letters and numbers following the titles of etchings and drypoints refer to other catalogues of Whistler's work.

M. refers to *Catalogue of Whistler's Etchings and Dry-points,* by Howard Mansfield, Chicago, 1909.

Gr. refers to *Catalogue of Etchings and Dry-points by James McNeill Whistler,* the Grolier Club, New York, 1904.

T. refers to *Catalogue of the Etchings and Dry-points of J. A. M. Whistler,* by Ralph Thomas, London, 1874.

W. refers to *Whistler's Etchings, A Study and a Catalogue,* by Frederick Wedmore, 2d edition, London, 1899.

Sup. refers to *Catalogue of Etchings by J. McN. Whistler, by an Amateur; supplementary to that comp. by F. Wedmore,* New York, 1902.

Alternative titles and the designations of the particular states in which many subjects were published as parts of sets are given whenever known.

Measurements represent the plate mark unless otherwise defined, and were made in the metric scale. In converting to inches, accuracy to within $\frac{1}{16}$ inch was considered sufficient.

Many variations between the different states of some subjects as published in the Kennedy Catalogue exist in the Freer Collection and are recorded in this list as before, between, or after given Kennedy (K) states.

A list of the subjects known to have been etched by Whistler but not represented in the Freer Collection will be found at the end of the etching and drypoint section. A few of Whistler's etchings and dry-points have passed through the form of distinctive publication, and the

publisher's name is given with each individual subject in this list. The titles of the various published sets are as follows:

Twelve Etchings from Nature, sometimes known as "The French Set" and erroneously as "The Brittany Set."

A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects, known as "The Thames Set."

Venice, Twelve Etchings, "The First Venice Set."

Venice, Second Series, a set of twenty-six etchings, known as "The Second Venice Set." Twenty-one of these subjects were etched in Venice; the remaining five subjects were English.

Fifty-seven Defaced Etchings and Dry-points, issued about 1879 by The Fine Arts Society, Limited, London, as *Whistler's Etchings,* bound in book form.

Bold-face numerals represent the registration number in the Freer Gallery of Art catalogue system.

The designation, etching, drypoint, or both, following the title and catalogue sources is generally based upon type of work produced by the artist in the initial state of each subject; however, there are exceptions in the Freer Collection which represent prints from later states after the original plate was worked over.

The practice of signing and dating etchings was one which Whistler, apparently, started in his early work; however, some few of his early plates were unsigned.

Later, he left the first state of many plates unsigned and added his signature in a later state, often the second; in one instance the first nine states of one etching are unsigned while the Butterfly appears in the tenth.

It is supposed that the addition of the signature or the Butterfly in these later states signified the artist's satisfaction with the work represented in these improved prints; however, the total lack of a signature in a few of his etchings did not necessarily imply his disapproval of a finished print.

K. 1 Sketches on the Coast Survey Plate. M. 1, etching done at Washington, D. C., in the Engraving Division of the United States Coast Survey, between November 7, 1854, and February 12, 1855. Often called "Coast Survey Plate No. 1."

3 impressions, **97.17**, .145 x .259, $5\frac{11}{16}''$ x $10\frac{3}{16}''$ (impression marks); **98.411**, .140 x .245, $5\frac{1}{2}''$ x $9\frac{11}{16}''$ (trimmed); **13.198**, .145 x .259, $5\frac{11}{16}''$ x $10\frac{3}{16}''$ (impression marks).

K. 3 Au Sixième. M. 2, Gr. 4, etching.

1 impression, **98.410**, .108 x .077, $4\frac{1}{4}''$ x $3\frac{1}{16}''$.

Whistler. PRINTS—*Continued*

K. 4 The Dutchman Holding a Glass. M. 3, Gr. 3, W. 3, T. 81, etching. Catalogued by Mansfield as "Man Holding a Glass," by Thomas without a title.
1 impression, 2d state, 98.210, .082 x .056, $3\frac{1}{4}''$ x $2\frac{3}{16}''$.

K. 5 A Youth Wearing a German Cap. M. 4, etching.
1 impression, 04.94, .081 x .043, $3\frac{3}{16}''$ x $1\frac{11}{16}''$.

K. 6 Seymour, Standing. M. 5, Gr. 25, Sup. 362, etching.
1 impression, 98.405, .098 x .067, $3\frac{7}{8}''$ x $2\frac{5}{8}''$.

K. 7 Early Portrait of Whistler. M. 9, Gr. 1, W. 1, etching.
1 impression, 1st state, 98.208, .118 x .080, $4\frac{5}{8}''$ x $3\frac{1}{8}''$.
1 impression, 1st state, 98.209 (fragment), .052 x .059, $2\frac{1}{16}''$ x $2\frac{5}{16}''$.

K. 9 Little Arthur. M. 7, Gr. 14, W. 13, T. 8, etching. Plate cut down after third state.
1 impression, 1st state, 98.227, .082 x .056, $3\frac{1}{4}''$ x $2\frac{3}{16}''$.
1 impression, 3rd state, 98.228, .083 x .056, $3\frac{1}{4}''$ x $2\frac{3}{16}''$.
2 impressions, 5th state, 90.11, .058 x .049, $2\frac{5}{16}''$ x $1\frac{15}{16}''$; 98.229, .059 x .049, $2\frac{5}{16}''$ x $1\frac{15}{16}''$.
In 5th state, No. 7 of the TWELVE ETCHINGS FROM NATURE (The French Set).

K. 10 Annie. M. 8, Gr. 16, W. 15, T. 10, etching.
1 impression, 2d state, 03.230, .118 x .080, $4\frac{5}{8}''$ x $3\frac{1}{8}''$.
1 impression, 4th state, 98.231, .117 x .079, $4\frac{5}{8}''$ x $3\frac{1}{8}''$.
3 impressions, 5th state, 88.38, .117 x .078, $4\frac{5}{8}''$ x $3\frac{1}{16}''$; 92.12, .117 x .079, $4\frac{5}{8}''$ x $3\frac{1}{8}''$; 98.232, .118 x .080, $4\frac{5}{8}''$ x $3\frac{1}{8}''$.
In 4th state, No. 9 of the TWELVE ETCHINGS FROM NATURE (The French Set).

K. 11 La Mère Gérard. M. 13, Gr. 10, W. 9, T. 6, etching.
3 impressions, 3rd state, 90.10, .128 x .090, $5\frac{1}{16}''$ x $3\frac{9}{16}''$; 98.221, .121 x .082, $4\frac{3}{4}''$ x $3\frac{1}{4}''$ (trimmed print); 98.222, .128 x .090, $5\frac{1}{16}''$ x $3\frac{9}{16}''$.
1 impression, 4th state, 98.223, .127 x .089, $5''$ x $3\frac{1}{2}''$.
In 4th state, No. 5 of the TWELVE ETCHINGS FROM NATURE (The French Set).

K. 13 Fumette. M. 15, Gr. 19, W. 18, T. 12, etching.
1 impression, 3rd state, 98.236, .162 x .110, $6\frac{3}{8}''$ x $4\frac{5}{16}''$.
1 impression, 4th state, 98.237, .162 x .109, $6\frac{3}{8}''$ x $4\frac{5}{16}''$.
In 4th state, No. 11 of the TWELVE ETCHINGS FROM NATURE (The French Set).

K. 14 La Rétameuse. M. 11, Gr. 6, W. 5, T. 3, etching.
1 impression, 1st state, 98.213, .111 x .089, $4\frac{3}{8}''$ x $3\frac{1}{2}''$.

Whistler. Prints—*Continued*

2 impressions, 2d state, 88.37, .109 x .089, $4\frac{5}{16}''$ x $3\frac{1}{2}''$; 98.214, .111 x .089, $4\frac{3}{8}''$ x $3\frac{1}{2}''$.

In 2d state, No. 2 of the Twelve Etchings from Nature (The French Set).

K. 15 En Plein Soleil. M. 12, Gr. 7, W. 6, T. 4, etching.

1 impression, 2d state, 98.215, .101 x .133, 4″ x $5\frac{1}{4}''$.

In 2d state, No. 3 of the Twelve Etchings from Nature (The French Set).

K. 16 Liverdun. M. 16, Gr. 5, W. 4, T. 2, etching.

1 impression, 1st state, 98.211, .108 x .153, $4\frac{1}{4}''$ x 6″.

1 impression, 2d state, 98.212, .108 x .153, $4\frac{1}{4}''$ x 6″.

In 2d state, No. 1 of the Twelve Etchings from Nature (The French Set).

K. 17 The Unsafe Tenement. M. 17, Gr. 8, W. 7, T. 5, etching. Entitled in some announcements of publication, "The Old Farm."

1 impression, 1st state, 98.216, .157 x .224, $6\frac{3}{16}''$ x $8\frac{13}{16}''$.

2 impressions, 2d state, 89.20, .157 x .224, $6\frac{3}{16}''$ x $8\frac{13}{16}''$; 98.217, .159 x .228, $6\frac{1}{4}''$ x 9″.

1 impression, 3rd state, 98.218, .158 x .226, $6\frac{1}{4}''$ x $8\frac{7}{8}''$.

In 3rd state, No. 4 of the Twelve Etchings from Nature (The French Set).

K. 18 The Dog on the Kennel. M. 18, Gr. 9, W. 8, T. 20, etching. Catalogued by Thomas as "A Dog."

2 impressions, 98.219, .071 x .090, $2\frac{13}{16}''$ x $3\frac{9}{16}''$; 98.220, .071 x .089, $2\frac{13}{16}''$ x $3\frac{1}{2}''$.

K. 19 A Street at Saverne. M. 19, Gr. 12, W. 11, T. 7, etching.

1 impression, 2d state, 98.224, .208 x .157, $8\frac{3}{16}''$ x $6\frac{3}{16}''$.

1 impression, 4th state, 98.225, .208 x .157, $8\frac{3}{16}''$ x $6\frac{3}{16}''$.

In 4th state, No. 6 of the Twelve Etchings from Nature (The French Set).

K. 20 Gretchen at Heidelberg. M. 20, Gr. 13, W. 12, T. 33, etching. Catalogued by Thomas without a title.

1 impression, 98.226, .206 x .152, $8\frac{1}{8}''$ x 6″.

K. 21 La Vieille aux Loques. M. 21, Gr. 15, W. 14, T. 9, etching.

2 impressions, 2d state, 90.1, .208 x .146, $8\frac{3}{16}''$ x $5\frac{3}{4}''$; 98.230, .208 x .147, $8\frac{3}{16}''$ x $5\frac{13}{16}''$.

In 2d state, No. 8 of the Twelve Etchings from Nature (The French Set).

K. 22 La Marchande de Moutarde. M. 22, Gr. 17, W. 16, T. 11, etching.

Whistler. PRINTS—*Continued*

2 impressions, 2d state, 91.6, .157 x .090, $6\frac{3}{16}''$ x $3\frac{9}{16}''$; 98.233, .157 x .089, $6\frac{3}{16}''$ x $3\frac{1}{2}''$. Cf. 98.148, 98.149, pencil drawings.

In 3rd state, No. 10 of the TWELVE ETCHINGS FROM NATURE (The French Set).

Note: In the 5th state, this plate was bought by the publisher of *English Etchings* in 1886 and 200 impressions were issued.

K. 23 The Rag Gatherers'. M. 23, Gr. 18, W. 17, T. 31, etching. Catalogued by Thomas as "The Rag Shop"; by Mansfield as "Quartier Mouffetard."

1 impression, 3rd state, 98.234, .153 x .090, 6″ x $3\frac{9}{16}''$.

1 impression, 4th state, 01.167, .153 x .089, 6″ x $3\frac{1}{2}''$.

3 impressions, 5th state, 94.35, .155 x .093, $6\frac{1}{8}''$ x $3\frac{11}{16}''$; 98.235, .152 x .090, 6″ x $3\frac{9}{16}''$; 05.159, .153 x .090, 6″ x $3\frac{9}{16}''$.

K. 24 The Kitchen. M. 24, Gr. 20, W. 19, T. 13, etching.

1 impression, 2d state, 98.238, .227 x .156, $8\frac{15}{16}''$ x $6\frac{3}{16}''$.

2 impressions, 3rd state, 88.15, .227 x .156, $8\frac{15}{16}''$ x $6\frac{3}{16}''$; 98.239, .227 x .156, $8\frac{15}{16}$ x $6\frac{3}{16}''$.

In 2d state, No. 12 of the TWELVE ETCHINGS FROM NATURE (The French Set).

Note: In the 3rd state, 50 impressions were printed by Whistler, who then trimmed off the margins except the tab signed in pencil with the Butterfly and imp. The plate was then canceled.

K. 25 The Title to the French Set. M. 25, Gr. 21, W. 20, T. 1, etching. Catalogued by Thomas as "The Title," and by Mansfield as "Delannoy Sketching."

2 impressions, 98.240, .111 x .146, $4\frac{3}{8}''$ x $5\frac{3}{4}''$; 98.241, on blue paper, apparently trimmed from the wrapper of the Set, .112 x .148, $4\frac{3}{8}''$ x $5\frac{13}{16}''$. Cf. 98.154, pencil drawing.

The title of the TWELVE ETCHINGS FROM NATURE (The French Set).

K. 26 August Delâtre. M. 26, Gr. 22, W. 21, T. 14, etching.

2 impressions, 98.242, .082 x .056, $3\frac{1}{4}''$ x $2\frac{3}{16}''$; 93.34, from the canceled plate, .082 x .056, $3\frac{1}{4}''$ x $2\frac{3}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 27 The Wine Glass. M. 27, Gr. 33, W. 31, T. 28, etching.

Whistler. Prints—*Continued*

2 impressions, 1st state, 98.256, .084 x .055, $3\frac{5}{16}''$ x $2\frac{3}{16}''$; 98.257, .084 x .055, $3\frac{5}{16}''$ x $2\frac{3}{16}''$.

3 impressions, 2d state, 88.21, .084 x .057, $3\frac{5}{16}''$ x $2\frac{1}{4}''$; 98.258, .084 x .055, $3\frac{5}{16}''$ x $2\frac{3}{16}''$; 05.335, .082 x .057, $3\frac{1}{4}''$ x $2\frac{1}{4}''$.

K. 28 Reading in Bed. M. 28, Gr. 31, W. 29, T. 29, etching. Catalogued by Mansfield as "The Slipper."

1 impression, 1st state, 98.252, .120 x .080, $4\frac{3}{4}''$ x $3\frac{1}{8}''$.

1 impression, 2d state, 98.253, .119 x .080, $4\frac{11}{16}''$ x $3\frac{1}{8}''$.

K. 29 Seymour Seated (A Little Boy). M. 6, Gr. 23, W. 22, T. 16, etching. Catalogued by Grolier, Thomas, and Wedmore as "A Little Boy."

1 impression, 1st state, 98.243, .136 x .097, $5\frac{3}{8}''$ x $3\frac{13}{16}''$.

K. 30 Annie, Seated. M. 29, Gr. 26, W. 24, T. 50, etching.

2 impressions, 1st state, 91.7, .131 x .097, $5\frac{3}{16}''$ x $3\frac{13}{16}''$; 98.245, .129 x .096, $5\frac{1}{8}''$ x $3\frac{13}{16}''$.

1 impression, 2d state, 98.246, .129 x .096, $5\frac{1}{8}''$ x $3\frac{13}{16}''$.

K. 31 Seymour Standing under a Tree. M. 32, Gr. 24, W. 23, T. 17, etching. Catalogued by Mansfield as "Seymour," and by Thomas as "Little Seymour."

2 impressions, 2d state, 89.5, .134 x .099, $5\frac{1}{4}''$ x $3\frac{15}{16}''$; 98.244, .134 x .098, $5\frac{1}{4}''$ x $3\frac{7}{8}''$.

K. 32 Reading by Lamplight. M. 30, Gr. 27, W. 25, Sup. p. 35, T. 22, etching and drypoint.

1 impression, 1st state, 05.114, .159 x .119, $6\frac{1}{4}''$ x $4\frac{11}{16}''$.

1 impression, 2d state, 98.247, .159 x .119, $6\frac{1}{4}''$ x $4\frac{11}{16}''$.

K. 33 The Music-room. M. 31, Gr. 28, W. 26, T. 22, etching.

1 impression, 1st state, 98.248, .144 x .217, $5\frac{11}{16}''$ x $8\frac{9}{16}''$.

1 impression, 2d state, 98.249, .145 x .217, $5\frac{11}{16}''$ x $8\frac{9}{16}''$.

K. 34 Greenwich Pensioner. M. 33, Gr. 34, W. 32, T. 15, etching.

2 impressions, 2d state, 95.7, .095 x .133, $3\frac{3}{4}''$ x $5\frac{1}{4}''$; 98.259, .098 x .135, $3\frac{7}{8}''$ x $5\frac{5}{16}''$.

1 impression, 93.35, from the canceled plate, .098 x .134, $3\frac{7}{8}''$ x $5\frac{1}{4}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 35 Greenwich Park. M. 34, Gr. 35, W. 33, T. 18, etching. Catalogued by Thomas as "Kensington Gardens."

1 impression, 1st state, 98.260, .127 x .203, 5" x 8".

1 impression, 2d state, 98.261, .128 x .204, $5\frac{1}{16}''$ x $8\frac{1}{16}''$.

K. 36 Landscape with the Horse (The Meadow). M. 35, Gr. 48, W. 46, T. 23, etching and drypoint. Catalogued by

Whistler. PRINTS—*Continued*

Mansfield as "The Meadow," and by Thomas as "Paysage au Cheval."

2 impressions, 1st state, 90.12, .126 x .201, 5″ x $7\frac{7}{8}$″; 98.279, .126 x .200, 5″ x $7\frac{7}{8}$″.

1 impression, 2d state, 98.280, .126 x .203, 5″ x 8″.

K. 37 Nursemaid and Child. M. 36, Gr. 36, W. 34, T. 21, etching.

1 impression, 1st state, 98.262, .097 x .132, $3\frac{13}{16}$″ x $5\frac{3}{16}$″.

1 impression, 2d state, 98.263, .097 x .133, $3\frac{13}{16}$″ x $5\frac{1}{4}$″.

K. 38 Thames Warehouses. M. 37, Gr. 37, W. 35, T. 42, etching. Catalogued by Thomas as "View up the River," and by Grolier and Wedmore as "Thames Warehouses, from Thames Tunnel Pier."

1 impression, 1st state, 08.188, .076 x .204, 3″ x $8\frac{1}{16}$″.

3 impressions, 2d state, 94.36, .076 x .203, 3″ x 8″; 98.264, .076 x .203, 3″ x 8″; 05.104, .076 x .202, 3″ x $7\frac{15}{16}$″.

1 impression, 96.17, .076 x .203, 3″ x 8″, from the canceled plate 96.1.

In 2d state, No. 13 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set).

K. 39 Old Westminster Bridge. M. 38, Gr. 38, W. 36, T. 36, etching. Catalogued by Grolier and Wedmore as "Westminster Bridge," and by Thomas as "The Houses of Parliament."

3 impressions, 1st state, 91.13, .073 x .200, $2\frac{7}{8}$″ x $7\frac{7}{8}$″; 98.265, .076 x .203, 3″ x 8″; 98.266, .075 x .202, 3″ x $7\frac{15}{16}$″.

1 impression, 96.18, .075 x .201, 3″ x $7\frac{7}{8}$″, from the canceled plate 96.2.

In 2d state, No. 4 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set).

Note: Mansfield mentions three states and says that this subject was reproduced in the 3rd state in The Thames Set; however, his 3rd state and Kennedy's 2d state apparently are the same.

K. 40 Limehouse. M. 39, Gr. 39, W. 37, T. 39, etching.

1 impression, 1st state, 98.267, .127 x .201, 5″ x $7\frac{15}{16}$″.

1 impression, 2d state, 98.268, .127 x .202, 5″ x $7\frac{15}{16}$″.

1 impression, 3rd state, 88.33, .125 x .202, $4\frac{15}{16}$″ x $7\frac{15}{16}$″.

Whistler. Prints—*Continued*

1 impression, 96.19, .126 x .202, 5″ x $7\frac{15}{16}$″, from the canceled plate 96.3.

In 3rd state, No. 12 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set).

Exhibited at the Royal Academy, London, in 1861, under the title "The Thames near Limehouse."

K. 41 Eagle Wharf (Tyzac Whiteley and Co.). M. 40, Gr. 41, W. 39, T. 40, etching. Catalogued by Grolier, Wedmore, and Thomas as "Tyzac Whiteley and Co."

1 impression, 98.270, .138 x .214, $5\frac{7}{16}$″ x $8\frac{7}{16}$″.

1 impression, 96.20, .138 x .214, $5\frac{7}{16}$″ x $8\frac{7}{16}$″, from the canceled plate 96.4. In 1st and only known state, No. 11 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set).

K. 42 Black Lion Wharf. M. 41, Gr. 42, W. 40, T. 35, etching. Catalogued by Thomas as "Blac Lion Wharf."

1 impression, 2d state, 98.271, .152 x .226, 6″ x $8\frac{7}{8}$″.

1 impression, 3rd state, 06.105, .151 x .227, $5\frac{15}{16}$″ x $8\frac{15}{16}$″.

1 impression, 96.21, .152 x .227, 6″ x $8\frac{15}{16}$″, from the canceled plate 96.5.

In 2d state, No. 1 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set).

K. 43 The Pool. M. 42, Gr. 43, W. 41, T. 47, etching.

1 impression, 1st state, 98.272, .138 x .213, $5\frac{7}{16}$″ x $8\frac{3}{8}$″.

2 impressions, 3rd state, 88.34, .138 x .213, $5\frac{7}{16}$″ x $8\frac{3}{8}$″; 98.273, .139 x .215, $5\frac{1}{2}$″ x $8\frac{1}{2}$″.

1 impression, 4th state, 98.274, .139 x .213, $5\frac{1}{2}$″ x $8\frac{3}{8}$″.

1 impression, 96.22, .134 x .214, $5\frac{1}{4}$″ x $8\frac{7}{16}$″, from the canceled plate 96.6.

In 4th state, No. 7 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set).

Exhibited at the Royal Academy, London, in 1863, under the same title.

K. 44 Thames Police. M. 43, Gr. 44, W. 42, T. 43, etching. Catalogued by Mansfield and Wedmore as "Wapping Wharf."

2 impressions, 2d state, 88.35, .152 x .225, 6″ x $8\frac{7}{8}$″; 98.275, .152 x .225, 6″ x $8\frac{7}{8}$″.

Whistler. PRINTS—*Continued*

1 impression, 96.23, .152 x .226, 6″ x $8\frac{15}{16}$″, from the canceled plate 96.7.

In 3rd state, No. 2 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set), under the title "Wapping Wharf."

K. 45 Longshoremen. M. 44, Gr. 45, W. 43, T. 45, etching. Catalogued by Grolier as "Longshoremen," by Wedmore as "Long-shore Men," and by Thomas as "Long Shore Men."

2 impressions, 90.5, .152 x .224, 6″ x $8\frac{13}{16}$″; 98.276, .152 x .224, 6″ x $8\frac{11}{16}$″.

K. 46 The Lime-burner. M. 45, Gr. 46, W. 44, T. 38, etching. Catalogued by Thomas as "The Lime Burners."

3 impressions, 1st state, 90.3, .253 x .179, 10″ x $7\frac{1}{16}$″; 98.277, .251 x .176, $9\frac{7}{8}$″ x $6\frac{15}{16}$″; 05.113, .251 x .178, $9\frac{7}{8}$″ x 7″.

1 impression, 96.24, .253 x .178, 10″ x 7″, from the canceled plate 96.8.

In 2d state, No. 9 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set).

Exhibited at the Royal Academy, London, in 1860, under the title "W. Jones, Lime-burner, Thames Street."

K. 47 Billingsgate. M. 46, Gr. 47, W. 45, T. 34, etching. Catalogued by Thomas as "Billingsgate Market."

1 impression, 2d state, 98.278, .153 x .225, 6″ x $8\frac{7}{8}$″.

1 impression, 4th state, 08.189, .153 x .222, 6″ x $8\frac{3}{4}$″.

1 impression, 7th state, 90.9, .153 x .226, 6″ x $8\frac{15}{16}$″, published in the *Portfolio,* 1878.

K. 48 A Wharf. M. 47, Gr. 40, W. 38, T. 83, etching. Catalogued by Mansfield as "A Thames Sketch," and by Thomas without a title.

2 impressions, 98.269, .153 x .225, 6″ x $8\frac{7}{8}$″; 93.36, from the canceled plate, .153 x .225, 6″ x $8\frac{7}{8}$″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 49 Soupe à Trois Sous. M. 49, Gr. 29, W. 27, T. 25, etching.

1 impression, 98.250, .153 x .227, 6″ x $8\frac{15}{16}$″.

K. 50 Bibi Valentin. M. 50, Gr. 30, W. 28, T. 26, etching.

2 impressions, 92.8, .151 x .228, $5\frac{15}{16}$″ x 9″; 98.251, .152 x .228, 6″ x 9″.

Whistler. Prints—*Continued*

K. 51 Bibi Lalouette. M. 51, Gr. 32, W. 30, T. 30, etching. Catalogued by Thomas as "Bibi L'Allouette."

1 impression, 1st state, 98.254, .226 x .153, $8\frac{5}{16}''$ x 6″.

2 impressions, 2d state, 90.2, .226 x .153, $8\frac{15}{16}''$ x 6″; 98.255, .227 x .154, $8\frac{15}{16}''$ x $6\frac{1}{16}''$.

K. 52 Becquet. M. 52, Gr. 50, W. 48, Sup. p. 35, T. 54, etching and drypoint.

2 impressions, 1st state, printed with a frisket, 92.13, .170 x .137, $6\frac{11}{16}''$ x $5\frac{3}{8}''$; 98.283, .168 x .138, $6\frac{5}{8}''$ x $5\frac{7}{16}''$.

2 impressions, 3rd state, 92.32, .255 x .193, $10\frac{1}{16}''$ x $7\frac{5}{8}''$; 98.284, .255 x .193, $10\frac{1}{16}''$ x $7\frac{5}{8}''$.

1 impression, 4th state, 98.414, .255 x .193, $10\frac{1}{16}''$ x $7\frac{5}{8}''$.

1 impression, 96.25, .253 x .191, 10″ x $7\frac{1}{2}''$, from the canceled plate 96.9.

Published in the 2d state as No. 8 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set), under the title "The Fiddler."

K. 53 Astruc, a Literary Man. M. 53, Gr. 51, W. 49, T. 66, drypoint. Catalogued by Mansfield as "Astruc," and by Thomas as "Davis."

1 impression, 2d state, 98.285, .227 x .152, $8\frac{15}{16}''$ x 6″.

1 impression, 93.38, from the canceled plate, .227 x .152, $8\frac{15}{16}''$ x 6″ (one of the Fifty-seven Defaced Etchings and Dry-points).

Exhibited at the Royal Academy, London, in 1860, under the title "Monsieur Astruc, Redacteur du Journal L'Artiste."

K. 54 Portrait of Whistler. M. 54, Gr. 54, W. 52, Sup. p. 36, T. 65, drypoint. Catalogued by Mansfield, Wedmore, and in the Supplement to Wedmore's Catalogue as "Whistler," and by Thomas as "James Abbott Macneill Whistler."

1 impression, 1st state, 98.288, .226 x .152, $8\frac{15}{16}''$ x 6″.

1 impression, 2d state, 98.289, .226 x .149, $8\frac{15}{16}''$ x $5\frac{7}{8}''$.

1 impression, 93.39, from the canceled plate, .226 x .152, $8\frac{15}{16}''$ x 6″ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 55 Drouet. M. 55, Gr. 55, W. 53, T. 55, drypoint.

2 impressions, 2d state, 89.27, .226 x .153, $8\frac{15}{16}''$ x 6″; 98.290, .226 x .153, $8\frac{15}{16}''$ x 6″.

1 impression, 93.40, from the canceled plate, .226 x .153,

Whistler. PRINTS—*Continued*

$8\frac{15}{16}''$ x 6″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 56 Fumette, Standing. M. 56, Gr. 52, W. 50, T. 61, drypoint. Catalogued by Thomas as "Female Figure."

1 impression, 2d state, 98.286, .346 x .216, $13\frac{5}{8}''$ x $8\frac{1}{2}''$.

K. 57 Fumette's Bent Head. M. 57, Gr. 53, W. 51, T. 70, drypoint. Catalogued by Grolier as "Fumette—Bent Head," and by Thomas without a title.

1 impression, 1st state, 98.287, .229 x .155, 9″ x $6\frac{1}{8}''$.

1 impression, 93.74, from the canceled plate, .225 x .152, $8\frac{7}{8}''$ x 6″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 58 Finette. M. 58, Gr. 56, W. 54, T. 56, drypoint.

1 impression, 1st state, 98.291, .288 x .201, $11\frac{3}{8}''$ x $7\frac{15}{16}''$.

1 impression, intermediate state between K. 1st and 2d, 98.292, .289 x .201, $11\frac{3}{8}''$ x $7\frac{15}{16}''$.

1 impression, 3rd state, 98.293, .290 x .201, $11\frac{7}{16}''$ x $7\frac{15}{16}''$.

1 impression, 7th state, 98.294, .290 x .201, $11\frac{7}{16}''$ x $7\frac{15}{16}''$.

1 impression, 93.41, from the canceled plate, .290 x .201, $11\frac{7}{16}$ x $7\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 59 Venus. M. 59, W. 56, T. 27, etching. Catalogued by Mansfield as "A Venus," and by Thomas as "Female Figure."

1 impression, 2d state, 98.295, .152 x .229, 6″ x 9″.

K. 60 Isle de la Cité, Paris. M. 60, Gr. 57, W. 55, T. 19, etching. Catalogued by Grolier and Wedmore as "Paris: Isle de la Cité," and by Thomas as "L'isle St. Louis, Paris."

1 impression, 03.251, .200 x .288, $7\frac{7}{8}''$ x $11\frac{3}{8}''$.

K. 61 Arthur Haden. M. 61, Gr. 49, W. 47, T. 59, drypoint. Catalogued by Grolier, Wedmore, and Thomas as "Arthur Seymour."

1 impression, 1st state, 98.281, .227 x .152, $8\frac{15}{16}''$ x 6″.

2 impressions, 2d state, 92.1, .227 x .152, $8\frac{15}{16}''$ x 6″; 98.282, .227 x .152, $8\frac{15}{16}''$ x 6″.

1 impression, 93.37, from the canceled plate, 90.7, .225 x .152, $8\frac{7}{8}''$ x 6″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 62 Annie Haden. M. 62, Gr. 58, W. 57, T. 51, drypoint. Catalogued by Thomas as "A Young Lady."

1 impression, 1st state, 98.296, .348 x .214, $13\frac{11}{16}''$ x $8\frac{7}{16}''$.

Whistler. PRINTS—*Continued*

2 impressions, 3rd state, 92.5, .348 x .214, $13\frac{11}{16}''$ x $8\frac{7}{16}''$; 98.297, .348 x .214, $13\frac{11}{16}''$ x $8\frac{7}{16}''$.

K. 63 Mr. Mann. M. 63, Gr. 59, W. 58, T. 72, drypoint.

2 impressions, 2d state, 92.2, .228 x .152, 9″ x 6″; 98.298, .228 x .152, 9″ x 6″.

1 impression, 93.42, from the canceled plate, .226 x .152, $8\frac{15}{16}''$ x 6″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 64 Axenfeld. M. 64, Gr. 62, W. 61, T. 52, drypoint.

1 impression, 1st state, 98.302, .225 x .152, $8\frac{7}{8}''$ x 6″.

1 impression, 2d state, 98.303, .225 x .152, $8\frac{7}{8}''$ x 6″.

1 impression, 3rd state, 98.304, .225 x .152, $8\frac{7}{8}''$ x 6″.

1 impression, 93.43, from the canceled plate, .225 x .152, $8\frac{7}{8}''$ x 6″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

Exhibited at the Royal Academy, London, in 1861, under the title "Mons. Axenfeld, Litterateur, Paris."

K. 65 Riault, the Engraver. M. 65, Gr. 63, W. 62, T. 58, drypoint. Catalogued by Mansfield as "Riault," by Grolier and Wedmore as "The Engraver," and by Thomas as "Le Graveur."

1 impression, 1st state, 98.305, .225 x .149, $8\frac{7}{8}''$ x $5\frac{7}{8}''$.

1 impression, 2d state, 98.306, a fragment, .140 x .109, $5\frac{1}{2}''$ x $4\frac{5}{16}''$.

1 impression, 93.44, from the canceled plate, .226 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 66 Rotherhithe. M. 66, Gr. 61, W. 60, T. 41, etching.

3 impressions, 1st state, 90.13, .275 x .199, $10\frac{7}{8}''$ x $7\frac{13}{16}''$; 98.300, .273 x .201, $10\frac{3}{4}''$ x $7\frac{15}{16}''$; 05.160, .271 x .197, $10\frac{11}{16}''$ x $7\frac{3}{4}''$.

2 impressions, 2d state, 98.301, .274 x .201, $10\frac{13}{16}''$ x $7\frac{15}{16}''$; 09.73, .275 x .201, $10\frac{7}{8}''$ x $7\frac{15}{16}''$.

1 impression, 96.26, from the canceled plate 96.10, .274 x .200, $10\frac{13}{16}''$ x $7\frac{7}{8}''$.

In the 3rd state, No. 5 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set), under the title "Wapping."

K. 67 Penny Boat. M. 67, Gr. 60, W. 59, etching.

1 impression, 1st state, 98.299, .081 x .209, $3\frac{3}{16}''$ x $8\frac{1}{4}''$.

K. 68 The Forge. M. 68, Gr. 64, W. 63, T. 57, drypoint. Cata-

Whistler. PRINTS—*Continued*

logued by Thomas as "The Forge—Etched in Brittany."

1 impression, 2d state, 98.307, .195 x .315, $7\frac{11}{16}''$ x $12\frac{3}{8}''$.

2 impressions, 3rd state, 94.23, .193 x .316, $7\frac{5}{8}''$ x $12\frac{7}{16}''$; 05.161, .194 x .316, $7\frac{5}{8}''$ x $12\frac{7}{16}''$.

1 impression, 96.27, from the canceled plate 96.11, .192 x .313, $7\frac{9}{16}''$ x $12\frac{5}{16}''$.

In the 3rd state, No. 3 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set).

K. 69 The Miser. M. 69, Gr. 67, W. 65, T. 62, drypoint. Catalogued by Thomas as "A Room."

2 impressions, 1st state, 92.6, .118 x .159, $4\frac{5}{8}''$ x $6\frac{1}{4}''$; 98.309, .118 x .158, $4\frac{5}{8}''$ x $6\frac{1}{4}''$.

1 impression, 3rd state, 98.310, .119 x .159, $4\frac{11}{16}''$ x $6\frac{1}{4}''$.

1 impression, 5th state, 98.311, .118 x .159, $4\frac{5}{8}''$ x $6\frac{1}{4}''$. Cf. 98.155, pencil drawing.

K. 70 Vauxhall Bridge. M. 70, Gr. 68, W. 66, T. 46, etching.

1 impression, 1st state, 98.312, .068 x .114, $2\frac{11}{16}''$ x $4\frac{1}{2}''$.

2 impressions, 2d state, 94.37, .068 x .114, $2\frac{11}{16}''$ x $4\frac{1}{2}''$; 98.313, .068 x .114, $2\frac{11}{16}''$ x $4\frac{1}{2}''$.

K. 71 Millbank. M. 71, Gr. 69, W. 67, T. 44, etching. Catalogued by Thomas as "View Taken at Vauxhall."

2 impressions, 3rd state, 94.38, .101 x .126, 4″ x 5″; 98.314, .101 x .125, 4″ x $4\frac{15}{16}''$.

1 impression, 96.28, from the canceled plate, 96.12, .101 x .125, 4″ x $4\frac{15}{16}''$.

In the 5th state, No. 14 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set).

K. 73 Little Wapping. M. 72, Gr. 74, W. 71, T. 49, etching. Catalogued by Grolier and Wedmore as "The Little Wapping," and by Thomas as "The Thames."

1 impression, 2d state, 98.317, .124 x .102, $4\frac{7}{8}''$ x 4″.

K. 74 The Little Pool. M. 73, Gr. 75, W. 72, T. 48, etching. Catalogued by Thomas as "View up the River from Rotherhithe."

1 impression, 5th state, 98.318, .103 x .125, $4\frac{1}{16}''$ x $4\frac{15}{16}''$.

1 impression, intermediate state between K. 6th and 7th, 98.319, .102 x .126, 4″ x 5″.

2 impressions, 7th state, 90.6, .103 x .125, $4\frac{1}{16}''$ x $4\frac{15}{16}''$; 98.320, .102 x .125, 4″ x $4\frac{15}{16}''$.

Whistler. Prints—*Continued*

1 impression, 96.29, from the canceled plate, 96.13, .102 x .126, 4″ x 5″.

In the 8th state, No. 10 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set).

K. 75 Early Morning, Battersea. M. 75, Gr. 82, W. 79, T. 64, drypoint. Catalogued by Grolier, Wedmore, and Thomas as "Cadogan Pier."

2 impressions, 94.18, .113 x .152, $4\frac{7}{16}$″ x 6″; 98.324, .114 x .150, $4\frac{1}{2}$″ x $5\frac{15}{16}$″.

1 impression, 96.32, from the canceled plate, 96.16, .114 x .152, $4\frac{1}{2}$″ x 6″.

In the 1st and only known state, No. 15 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set), under the title "Early Morning (Battersea)."

K. 76 Old Hungerford Bridge. M. 76, Gr. 83, W. 80, T.37, etching. Catalogued by Thomas as "Hungerford Bridge."

1 impression, 2d state, 98.325, .138 x .214, $5\frac{7}{16}$″ x $8\frac{7}{16}$″. (Illus., pl. 18.)

2 impressions, 3rd state, 88.39, .138 x .213, $5\frac{7}{16}$″ x $8\frac{3}{8}$″; 05.162, .138 x .214, $5\frac{7}{16}$″ x $8\frac{7}{16}$″.

1 impression, 96.30, from the canceled plate, 96.14, .138 x .214, $5\frac{7}{16}$″ x $8\frac{7}{16}$″.

In the 3rd state, No. 6 of A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects (The Thames Set), under the title "Old Hungerford."

Exhibited at the Royal Academy, London, in 1863, under the title "Hungerford Bridge."

K. 77 Jo. M. 77, Gr. 65, W. 64, T. 60, drypoint. Catalogued by Grolier, Wedmore, and Thomas as "Joe."

1 impression, 98.308, .224 x .150, $8\frac{13}{16}$″ x $5\frac{15}{16}$″.

1 impression from the canceled plate, 93.45, .226 x .152, $8\frac{15}{16}$″ x 6″ (one of the Fifty-seven Defaced Etchings and Dry-points).

A portrait of Joanna Heffernan, the model for "The White Girl" and "The Little White Girl."

K. 78 Jo's Bent Head. M. 78, Gr. 66, Sup. 370, drypoint. Catalogued by Grolier as "Jo—Bent Head," and in the Supplement to Wedmore's Catalogue without a title.

1 impression, 2d state, 98.409, .227 x .152, $8\frac{15}{16}$″ x 6″.

Whistler. PRINTS—*Continued*

K. 79 Lady in an Arm-chair. M. 80, drypoint.

1 impression from the canceled plate, 93.75, .226 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 80 Ratcliffe Highway. M. 81, Gr. 77, W. 74, T. 63, drypoint.

1 impression, 98.321, .151 x .224, $5\frac{15}{16}''$ x $8\frac{13}{16}''$.

K. 81 The Storm. M. 83, Gr. 80, W. 77, T. 74, drypoint.

2 impressions, 91.8, .155 x .284, $6\frac{1}{8}''$ x $11\frac{3}{16}''$; 98.323, .158 x .288, $6\frac{1}{4}''$ x $11\frac{3}{8}''$.

1 impression from the canceled plate, 93.47, .157 x .285, $6\frac{3}{16}''$ x $11\frac{1}{4}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 82 Encamping. M. 82, Gr. 78, W. 75, T. 68, drypoint. Catalogued by Mansfield as "The Encampment," and by Thomas without a title.

1 impression from the canceled plate, 93.46, .285 x .157, $11\frac{3}{16}''$ x $6\frac{3}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 83 Landscape with a Fisherman. M. 84, etching. Catalogued by Mansfield as "Fishing."

1 impression from the canceled plate, 93.73, .152 x .226, $6''$ x $8\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 84 The Open Book. M. 79, drypoint.

1 impression from the canceled plate, 93.90, .150 x .113, $5\frac{15}{16}''$ x $4\frac{7}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 85 The Punt. M. 86, Gr. 70, W. 68, T. 85, etching.

1 impression, 2d state, 98.315, .118 x .162, $4\frac{5}{8}''$ x $6\frac{3}{8}''$.

Published in the 4th state in *Passages from Modern English Poets, Illustrated by the Junior Etching Club* (London, Day and Son), under the title "The Angler."

K. 86 Sketching, No. 1. M. 87, Gr. 71, W. 69, T. 86, etching. Catalogued by Mansfield as "The Thames," by Grolier and Wedmore as "Sketching," and by Thomas without a title.

1 impression, 2d state, 98.316, .120 x .165, $4\frac{3}{4}''$ x $6\frac{1}{2}''$.

Published in the 4th state in *Passages from Modern English Poets, Illustrated by the Junior Etching Club* (London, Day and Son), under the title "A River Scene."

Whistler. Prints—*Continued*

K. 88 Ross Winans. M. 88, Gr. 79, W. 76, T. 67, etching.
1 impression, 1st state, **98.322**, .249 x .201, $9\frac{13}{16}''$ x $7\frac{15}{16}''$.

K. 89 Chelsea Wharf. M. 89, Gr. 84, W. 81, T. 75, etching.
1 impression, 1st state, **98.326**, .091 x .191, $3\frac{5}{8}''$ x $7\frac{9}{16}''$.
1 impression, 2d state, **05.163**, .090 x .190, $3\frac{9}{16}''$ x $7\frac{1}{2}''$.

K. 90 Battersea Reach. M. 90, etching.
1 impression from the canceled plate, **93.72**, .132 x .206, $5\frac{3}{16}''$ x $8\frac{1}{8}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 91 Amsterdam from the Tolhuis. M. 91, Gr. 85, W. 82, T. 82, etching. Catalogued by Mansfield as "Amsterdam," by Grolier and Wedmore as "Amsterdam, Etched from the Tolhuis," and by Thomas as "Tolhuis."
3 impressions, 1st state, **88.31**, .133 x .209, $5\frac{1}{4}''$ x $8\frac{1}{4}''$; **98.327**, .133 x .209, $5\frac{1}{4}''$ x $8\frac{1}{4}''$; **98.328**, .132 x .209, $5\frac{3}{16}''$ x $8\frac{1}{4}''$.
1 impression, 3rd state, with drypoint, **06.235**, .133 x .210, $5\frac{1}{4}''$ x $8\frac{1}{4}''$.

K. 92 Weary. M. 92, Gr. 86, W. 83, Sup. p. 36, T. 71, drypoint. Catalogued by Thomas as "A Lady."
1 impression, intermediate state between K. 1st and 2d, **98.329**, .195 x .132, $7\frac{11}{16}''$ x $5\frac{3}{16}''$.
2 impressions, 2d state (K. II a), **89.28**, .198 x .130, $7\frac{13}{16}''$ x $5\frac{1}{8}''$; **05.164**, .198 x .130, $7\frac{13}{16}''$ x $5\frac{1}{8}''$.
Another portrait of Joanna Heffernan, the model for "The White Girl" and "The Little White Girl."
Exhibited at the Royal Academy, London, in 1863.

K. 93 The Toilet. M. 93, drypoint.
1 impression from the canceled plate, **93.71**, .227 x .152, $8\frac{15}{16}''$ x 6″ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 94 Shipping at Liverpool. M. 94, Gr. 87, W. 84, etching.
1 impression, **98.330**, .229 x .152, 9″ x 6″.
1 impression from the canceled plate, **93.48**, .228 x .153, 9″ x 6″ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 95 Chelsea Bridge and Church. M. 96, Gr. 88, W. 85, Sup. p. 36, T. 53, drypoint.
1 impression, 3rd state, **98.331**, .102 x .167, 4″ x $6\frac{9}{16}''$.
2 impressions, 6th state, **94.39**, .102 x .167, 4″ x $6\frac{9}{16}''$; **05.165**, .101 x .170, 4″ x $6\frac{11}{16}''$.

Whistler. PRINTS—*Continued*

1 impression, 96.31, from the canceled plate, 96.15, .102 x .169, 4″ x $6\frac{11}{16}$″.

Published in both the 5th and 6th states in some of the sets as No. 16 of A SERIES OF SIXTEEN ETCHINGS OF SCENES ON THE THAMES AND OTHER SUBJECTS (The Thames Set).

K. 96 Speke Hall, No. 1. M. 95, Gr. 89, W. 86, etching and drypoint. Catalogued by Grolier and Wedmore as "Speke Hall."

1 impression, 2d state, 98.332, .225 x .150, $8\frac{7}{8}$″ x $5\frac{15}{16}$″.

K. 97 Whistler's Mother. M. 99, Gr. 92, W. 88, drypoint.

1 impression, 1st state, 03.252, .252 x .153, $9\frac{15}{16}$″ x 6″.

1 impression from the canceled plate, 93.76, .252 x .154, $9\frac{15}{16}$″ x $6\frac{1}{16}$″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 98 "The Swan," Chelsea. M. 97, Gr. 93, W. 89, etching. Catalogued by Grolier and Wedmore as "Swan Brewery."

1 impression, 99.2, .067 x .098, $2\frac{5}{8}$″ x $3\frac{7}{8}$″.

K. 99 Fosco. M. 98, Gr. 94, W. 90, T. 73, drypoint.

1 impression, 98.335, .207 x .131, $8\frac{3}{16}$″ x $5\frac{3}{16}$″.

Exhibited in 1872, under the title "An Etching," at the Fifth Exhibition of the Society of French Artists, at 168 New Bond St., London.

K. 100 The Model Resting. M. 118, Gr. 91, W. 87, T. 80, drypoint. Catalogued by Mansfield as "Girl Resting," and by Thomas as "Figure of a Woman."

1 impression, intermediate state between K. 1st and 2d, 98.333, .208 x .132, $8\frac{3}{16}$″ x $5\frac{3}{16}$″.

1 impression, intermediate state between K. 3rd and 4th, 92.3, .208 x .132, $8\frac{3}{16}$″ x $5\frac{3}{16}$″.

1 impression, 6th state, 98.334, .208 x .133, $8\frac{3}{16}$″ x $5\frac{3}{16}$″.

1 impression, 93.49, from the canceled plate, 05.275, .208 x .133, $8\frac{3}{16}$″ x $5\frac{3}{16}$″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 101 Portrait Sketches. M. 102, drypoint.

1 impression from the canceled plate, 93.79, .299 x .175, $11\frac{13}{16}$″ x $6\frac{7}{8}$″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 102 F. R. Leyland. M. 103, Gr. 97, W. 93, etching and drypoint.

1 impression, 2d state, 07.150, .294 x .176, $11\frac{5}{8}$″ x $5\frac{15}{16}$″.

1 impression from the canceled plate, 93.51, .294 x .176,

Whistler. Prints—*Continued*

$11\frac{5}{8}'' \times 6\frac{15}{16}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 103 F. R. Leyland's Mother. M. 104, Gr. 101, W. 227, drypoint. Catalogued by Mansfield as "Madame Leyland."

1 impression, 98.402, .226 x .150, $8\frac{15}{16}'' \times 5\frac{15}{16}''$.

1 impression from the canceled plate, 93.89, .224 x .150, $8\frac{13}{16}'' \times 5\frac{15}{16}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 104 Sketch of Heads. M. 101, Gr. 122, Sup. 366, drypoint. Catalogued by Wedmore as "Sketch of Heads," and in the Supplement to Wedmore's Catalogue without a title.

1 impression, 98.408, .153 x .228, $6'' \times 9''$.

1 impression from the canceled plate, 93.83, .153 x .228, $6'' \times 9''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 105 The Velvet Dress. M. 105, Gr. 95, W. 91, T. 76, drypoint.

1 impression, 1st state, 89.25, .232 x .158, $9\frac{1}{8}'' \times 6\frac{1}{4}''$.

1 impression, 3rd state, 98.336, .232 x .158, $9\frac{1}{8}'' \times 6\frac{1}{4}''$.

K. 106 The Little Velvet Dress. M. 106, Gr. 96, W. 92, drypoint.

1 impression, 2d state, 98.337, .164 x .121, $6\frac{1}{2}'' \times 4\frac{3}{4}''$.

1 impression from the canceled plate, 93.50, .164 x .120, $6\frac{1}{2}'' \times 4\frac{3}{4}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 107 The Silk Dress. M. 115, drypoint.

1 impression, 1st state, 03.250, .208 x .132, $8\frac{3}{16}'' \times 5\frac{3}{16}''$.

1 impression from the canceled plate, 93.77, .207 x .134, $8\frac{3}{16}'' \times 5\frac{5}{16}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 108 Fanny Leyland. M. 107, Gr. 98, W. 94, T. 77, drypoint. Catalogued by Thomas as "Miss Fanny Leyland."

1 impression, 2d state, 98.338, .196 x .132, $7\frac{3}{4}'' \times 5\frac{3}{16}''$.

K. 109 Elinor Leyland. M. 108, Gr. 99, W. 95, Sup. p. 36, T. 78, drypoint. Catalogued by Thomas as "Miss Elinor Leyland."

1 impression, 3rd state, 98.339, .214 x .140, $8\frac{7}{16}'' \times 5\frac{1}{2}''$.

1 impression, 5th state, 09.114, .213 x .139, $8\frac{3}{8}'' \times 5\frac{1}{2}''$.

1 impression from the canceled plate, 93.52, .212 x .139, $8\frac{3}{8}'' \times 5\frac{1}{2}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 110 Florence Leyland. M. 109, Gr. 100, W. 96, drypoint.

1 impression, 2d state, 98.340, .213 x .138, $8\frac{3}{8}'' \times 5\frac{7}{16}''$.

Whistler. PRINTS—*Continued*

1 impression, 3rd state, 98.341, .213 x .138, $8\frac{3}{8}''$ x $5\frac{7}{16}''$.
1 impression, 5th state, 89.21, .213 x .137, $8\frac{3}{8}''$ x $5\frac{3}{8}''$.
1 impression, 6th state, 05.166, .214 x .138, $8\frac{7}{16}''$ x $5\frac{7}{16}''$.
1 impression, 7th state, 98.342, .213 x .137, $8\frac{3}{8}''$ x $5\frac{3}{8}''$.
1 impression from the canceled plate, 93.53, .213 x .138, $8\frac{3}{8}''$ x $5\frac{7}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 111 Reading a Book. M. 110, Gr. 103, W. 97, drypoint.
1 impression, 1st state, 98.343, .126 x .076, 5″ x 3″.
1 impression from the canceled plate, 93.54, .125 x .076, $4\frac{15}{16}''$ x 3″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 112 Tatting. M. 111, Gr. 104, W. 98, drypoint.
1 impression, 98.344, .125 x .073, $4\frac{15}{16}''$ x $2\frac{7}{8}''$.

K. 113 The Muff. M. 112, Gr. 130, W. 126, drypoint.
1 impression, earlier state than K. 1st, 98.360, .126 x .075, 5″ x 3″.
1 impression, 1st state, 92.4, .126 x .075, 5″ x 3″.

K. 114 Maude, Standing. M. 113, Gr. 105, W. 99, etching and drypoint. Catalogued by Wedmore as "Maude."
1 impression, 1st state, 04.84, .227 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.
1 impression, 2d state, 04.85, .226 x .150, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.
1 impression, 12th state, 98.345, .227 x .150, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.

K. 115 Maude, Seated. M. 114, Gr. 106, W. 100, drypoint.
1 impression, 1st state, 98.346, .140 x .101, $5\frac{1}{2}''$ x 4″.
1 impresssion, intermediate state between K. 2d and 3rd, 93.28, .139 x .101, $5\frac{1}{2}''$ x 4″.

K. 116 The Beach. M. 100, Gr. 107, W. 101, drypoint.
1 impression, 2d state, 03.253, .157 x .232, $6\frac{3}{16}''$ x $9\frac{1}{8}''$.
1 impression from the canceled plate, 93.55, .158 x .232, $6\frac{1}{4}''$ x $9\frac{1}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 117 Tillie, a Model. M. 116, Gr. 108, W. 102, drypoint. Catalogued by Mansfield as "Tillie."
1 impression, 1st state, 98.347, .233 x .157, $9\frac{3}{16}''$ x $6\frac{3}{16}''$.
1 impression, 4th state, 04.57, .234 x .159, $9\frac{1}{4}''$ x $6\frac{1}{4}''$.

K. 118 Seated Girl. M. 117, Gr. 110, W. 103, drypoint.
1 impression, 1st state, 98.348, .204 x .140, $8\frac{1}{16}''$ x $5\frac{1}{2}''$.

K. 119 Resting. M. 119, W. 105, drypoint. Catalogued by Mansfield as "Girl Leaning."
1 impression, 03.254, .126 x .076, 5″ x 3″.

Whistler. Prints—*Continued*

K. 120 Two Slight Sketches. M. 127, drypoint. Catalogued by Mansfield as "Sketches of Two Heads."

1 impression, 04.7, .123 x .081, $4\frac{7}{8}''$ x $3\frac{3}{16}''$.

K. 121 The Model Lying Down. M. 120, W. 107, drypoint. Catalogued by Mansfield as "Draped Girl Reclining."

1 impression, 09.115, .188 x .277, $7\frac{3}{8}''$ x $10\frac{15}{16}''$.

K. 122 Two Sketches. M. 128, W. 108, drypoint. Catalogued by Mansfield as "Sketches of a Girl and Woman."

1 impression, 03.255, .178 x .133, 7″ x $5\frac{1}{4}''$.

K. 123 Nude Woman, Standing. M. 346, Gr. 109, Sup. 372, etching. Catalogued in Supplement to Wedmore's Catalogue without a title.

1 impression, 03.172, .214 x .125, $8\frac{7}{16}''$ x $4\frac{15}{16}''$.

K. 124 A Child on a Couch, No. 1. M. 121, drypoint. Catalogued by Mansfield as "Girl Lying Down."

1 impression from the canceled plate, 93.82, .130 x .206, $5\frac{1}{8}''$ x $8\frac{1}{8}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 125 A Child on a Couch, No. 2. M. 122, Gr. 114, W. 112, drypoint. Catalogued by Mansfield as "Girl Sleeping," and by Grolier and Wedmore as "A Child on a Couch."

1 impression, 2d state, 92.10, .138 x .214, $5\frac{7}{16}''$ x $8\frac{7}{16}''$.

K. 126 Nude Girl, Reclining. M. 123, W. 113, drypoint and India ink. Catalogued by Wedmore as "Sketch of a Girl, Nude."

1 impression, 1st state, 03.259, .138 x .215, $5\frac{7}{16}''$ x $8\frac{1}{2}''$.

1 impression, 2d state, 03.260, .139 x .215, $5\frac{1}{2}''$ x $8\frac{1}{2}''$.

K. 127 Nude Figure, Posing. M. 124, drypoint. Catalogued by Mansfield as "Nude Girl Posing."

1 impression from the canceled plate, 93.78, .299 x .174, $11\frac{13}{16}''$ x $6\frac{7}{8}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 128 Nude Girl, Standing. M. 125, drypoint.

1 impression from the canceled plate, 93.87, .225 x .152, $8\frac{7}{8}''$ x 6″ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 129 Nude Girl with Arms Raised. M. 126, drypoint.

1 impression from the canceled plate, 93.88, .191 x .100, $7\frac{1}{2}''$ x $3\frac{15}{16}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 130 A Lady Wearing a Hat with a Feather. M. 129, Gr. 120,

Whistler. PRINTS—*Continued*

Sup. 364, drypoint, touched with black crayon. Catalogued by Mansfield as "Lady Standing," and in the Supplement to Wedmore's Catalogue without a title.

1 impression, 98.406, .227 x .150, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.

K. 131 A Girl with Large Eyes. M. 130, Gr. 121, Sup. 365, drypoint. Catalogued by Mansfield as "Girl Standing," and in Supplement to Wedmore's Catalogue without a title.

1 impression, 98.407, .277 x .150, $10\frac{15}{16}''$ x $5\frac{15}{16}''$.

1 impression from the canceled plate, 93.81, .273 x .151, $10\frac{3}{4}''$ x $5\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 133 The Desk. M. 131, Gr. 111, W. 104, drypoint.

1 impression, 3rd state, 93.19, .212 x .136, $8\frac{3}{8}''$ x $5\frac{3}{8}''$.

K. 134 Agnes. M. 132, Gr. 112, W. 106, drypoint.

2 impressions, intermediate state between K. 1st and 2d, 92.9, .225 x .150, $8\frac{7}{8}''$ x $5\frac{15}{16}''$; 98.349, .226 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.

1 impression from the canceled plate, 93.56, .226 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 135 The Boy. M. 133, Gr. 113, W. 109, drypoint.

1 impression, 1st state, 98.350, .225 x .150, $8\frac{7}{8}''$ x $5\frac{15}{16}''$.

2 impressions, 5th state, 93.91, .225 x .149, $8\frac{7}{8}''$ x $5\frac{7}{8}''$; 98.351, .225 x .150, $8\frac{7}{8}''$ x $5\frac{15}{16}''$.

1 impression, 7th state, 05.167, .225 x .149, $8\frac{7}{8}''$ x $5\frac{7}{8}''$.

K. 136 Swinburne. M. 134, W. 110, drypoint.

1 impression, 1st state, 06.226, .275 x .184, $10\frac{7}{8}''$ x $7\frac{1}{4}''$.

1 impression, 2d state, 03.256, .276 x .186, $10\frac{7}{8}''$ x $7\frac{5}{16}''$.

1 impression from the canceled plate, 93.57, .275 x .187, $10\frac{7}{8}''$ x $7\frac{3}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS). According to Kennedy this subject in its 1st state was supposed to be a portrait of F. R. Leyland and was changed to a portrait of Swinburne in its 2d state.

K. 137 A Man Reading. M. 136, drypoint. Catalogued by Mansfield as "Gentleman Reading."

1 impression from the canceled plate, 93.84, .275 x .187, $10\frac{7}{8}''$ x $7\frac{3}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 138 A Lady at a Window. M. 135, W. 111, drypoint. Catalogued by Mansfield as "Lady at a Window."

Whistler. Prints—*Continued*

1 impression, 1st state, 03.257, .232 x .158, $9\frac{1}{8}''$ x $6\frac{1}{4}''$.
1 impression, 3rd state, 03.258, .231 x .158, $9\frac{1}{8}''$ x $6\frac{1}{4}''$.
1 impression from the canceled plate, 93.85, .232 x .158, $9\frac{1}{8}''$ x $6\frac{1}{4}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 139 Miss Alexander. M. 137, drypoint and India ink.
1 impression, 99.55, .226 x .148, $8\frac{15}{16}''$ x $5\frac{13}{16}''$.

K. 140 The Guitar Player. M. 138, Gr. 126, W. 122, drypoint.
1 impression, intermediate state between K. 2d and 3rd, 98.357, .275 x .175, $10\frac{7}{8}''$ x $6\frac{7}{8}''$.
1 impression, 3rd state, 89.26, .275 x .177, $10\frac{7}{8}''$ x $7''$.

K. 141 The Piano. M. 139, Gr. 118, W. 117, drypoint.
1 impression, 2d state, 04.58, .234 x .158, $9\frac{1}{4}''$ x $6\frac{1}{4}''$.
1 impression, 4th state, 98.354, .234 x .158, $9\frac{1}{4}''$ x $6\frac{1}{4}''$.
1 impression from the canceled plate, 93.58, .232 x .158, $9\frac{1}{8}''$ x $6\frac{1}{4}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 142 The Scotch Widow. M. 140, Gr. 119, W. 118, drypoint.
1 impression from the canceled plate, 93.59, .201 x .102, $7\frac{15}{16}''$ x $4''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 143 Speke Hall, No. 2. M. 141, Gr. 90, Sup. 269, drypoint.
1 impression, 2d state, 98.403, .178 x .302, $7''$ x $11\frac{15}{16}''$.

K. 144 Speke Shore. M. 142, Gr. 123, W. 119, drypoint.
1 impression, 1st state, 98.355, .152 x .227, $6''$ x $8\frac{15}{16}''$.
1 impression from the canceled plate, 93.60, .152 x .227, $6''$ x $8\frac{15}{16}''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 145 The Dam Wood. M. 143, Gr. 124, W. 120, drypoint.
1 impression, 1st state, 06.237, .176 x .113, $6\frac{15}{16}''$ x $4\frac{7}{16}''$.
1 impression, 3rd state, 06.106, .177 x .113, $7''$ x $4\frac{7}{16}''$.

K. 146 Shipbuilder's Yard. M. 144, Gr. 125, W. 121, drypoint.
1 impression, 1st state, 98.356, .276 x .151, $10\frac{7}{8}''$ x $5\frac{15}{16}''$.
1 impression from the canceled plate, 93.61, .273 x .152, $10\frac{3}{4}''$ x $6''$ (one of the Fifty-seven Defaced Etchings and Dry-points).

K. 147 The Little Forge. M. 145, Gr. 116, W. 115, drypoint.
2 impressions, 6th state, 05.168, .226 x .150, $8\frac{15}{16}''$ x $5\frac{15}{16}''$; 05.169, .225 x .150, $8\frac{7}{8}''$ x $5\frac{15}{16}''$.
1 impression, 7th state, 92.11, .227 x .152, $8\frac{15}{16}''$ x $6''$.
1 impression, 8th state, 06.236, .227 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.

Whistler. PRINTS—*Continued*

K. 148 Two Ships. M. 146, Gr. 117, W. 116, etching.

2 impressions, 3rd state, 98.353, .208 x .133, $8\frac{3}{16}''$ x $5\frac{1}{4}''$; 01.195, .207 x .133, $8\frac{3}{16}''$ x $5\frac{1}{4}''$.

K. 149 Steamboats off the Tower. M. 147, Gr. 115, W. 114, drypoint. Catalogued by Mansfield as "Steamships off the Tower." Also known under the titles "Custom House Wharf" and "From the Custom House, Thames."

1 impression, 3rd state, 98.352, .154 x .226, $6\frac{1}{16}''$ x $8\frac{15}{16}''$.

K. 150 The White Tower. M. 148, Gr. 132, W. 128, Sup. 300, etching. Catalogued by Mansfield and in the Supplement to Wedmore's Catalogue as "Custom House."

1 impression, 03.35, .084 x .189, $3\frac{5}{16}''$ x $7\frac{7}{16}''$.

K. 151 Sketch of Ships. M. 48, Gr. 131, W. 127, T. 84, etching. Catalogued by Mansfield as "Sketch of Shipping," by Wedmore as "A Sketch of Ships," and by Thomas without a title.

1 impression, 98.361, .152 x .223, $6''$ x $8\frac{13}{16}''$.

1 impression from the canceled plate, 93.63, .152 x .223, $6''$ x $8\frac{13}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 152 The Troubled Thames. M. 149, W. 129, etching.

1 impression, 1st state, 03.261, .113 x .226, $4\frac{7}{16}''$ x $8\frac{15}{16}''$.

1 impression, 2d state, 03.262, .113 x .226, $4\frac{7}{16}''$ x $8\frac{15}{16}''$.

1 impression from the canceled plate, 93.64, .113 x .225, $4\frac{7}{16}''$ x $8\frac{7}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 153 London Bridge. M. 150, Gr. 127, W. 123, drypoint.

1 impression, 1st state, 98.358, .158 x .232, $6\frac{1}{4}''$ x $9\frac{1}{8}''$.

1 impression, 3rd state, 98.359, .157 x .232, $6\frac{3}{16}''$ x $9\frac{1}{8}''$.

1 impression from the canceled plate, 93.62, .158 x .232, $6\frac{1}{4}''$ x $9\frac{1}{8}''$.

K. 154 Price's Candle-works. M. 151, Gr. 128, W. 124, drypoint. Catalogued by Mansfield as "Price's Candle-factory."

2 impressions, 1st state, 91.14, .151 x .226, $5\frac{15}{16}''$ x $8\frac{15}{16}''$; 05.170, .150 x .225, $5\frac{15}{16}''$ x $8\frac{7}{8}''$.

1 impression, intermediate state between K. I a and 2d, 92.7, .151 x .227, $5\frac{15}{16}''$ x $8\frac{15}{16}''$.

1 impression, intermediate state between K. 2d and 3rd, 92.17, .150 x .226, $5\frac{15}{16}''$ x $8\frac{15}{16}''$.

K. 155 Battersea: Dawn. M. 152, Gr. 129, W. 125, drypoint.

1 impression, 1st state, 05.106, .147 x .225, $5\frac{13}{16}''$ x $8\frac{7}{8}''$.

Whistler. PRINTS—*Continued*

1 impression, intermediate state between K. 1st and 2d, 92.18, .148 x .223, $5\frac{13}{16}''$ x $8\frac{13}{16}''$.

K. 156 Steamboat Fleet. M. 153, Gr. 236, W. 223, Sup. 363, drypoint. Catalogued by Grolier as "Opposite Lindsay Row or Steamboat Flat," in the Supplement to Wedmore's Catalogue as "Opposite Lindsay Row."

1 impression, 2d state, 98.401, .137 x .213, $5\frac{3}{8}''$ x $8\frac{3}{8}''$.

1 impression from the canceled plate, 93.70, .137 x .213, $5\frac{3}{8}''$ x $8\frac{3}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 157 The Sail. M. 154, drypoint.

1 impression, 03.16, .211 x .135, $8\frac{5}{16}''$ x $5\frac{5}{16}''$.

K. 158 Fishing-boats—Hastings. M. 155, Gr. 134, W. 131, etching.

2 impressions, 2d state, 03.36, .151 x .253, $5\frac{15}{16}''$ x 10"; 05.105 (touched up with India ink), .152 x .253, 6" x 10".

K. 159 Wych Street. M. 156, Gr. 135, W. 132, etching.

2 impressions, 2d state, 03.263, .215 x .138, $8\frac{1}{2}''$ x $5\frac{7}{16}''$; 03.264 (touched up with water color), .216 x .139, $8\frac{1}{2}''$ x $5\frac{1}{2}''$.

K. 160 Little Smithfield. M. 157, Gr. 81, W. 78, etching.

1 impression, 01.19, .134 x .098, $5\frac{5}{16}''$ x $3\frac{7}{8}''$.

K. 161 Sketch of Houses. M. 158, etching.

1 impression, 02.279, .158 x .225, $6\frac{1}{4}''$ x $8\frac{7}{8}''$.

K. 162 Temple Bar. M. 159, W. 133, drypoint in first two states, etching added in the third.

1 impression, 1st state, 05.3, .214 x .138, $8\frac{7}{16}''$ x $5\frac{7}{16}''$.

1 impression, 2d state, 05.4, .214 x .138, $8\frac{7}{16}''$ x $5\frac{7}{16}''$.

1 impression, 3rd state, 03.265, .214 x .138, $8\frac{7}{16}''$ x $5\frac{7}{16}''$.

K. 163 Free Trade Wharf. M. 160, Gr. 136, W. 134, etching.

2 impressions, 5th state, 88.36, .098 x .185, $3\frac{7}{8}''$ x $7\frac{5}{16}''$; 98.363, .099 x .187, $3\frac{15}{16}''$ x $7\frac{3}{8}''$.

Published in 5th state by the Fine Arts Society, London, 1879.

K. 164 Lord Wolseley. M. 166, Gr. 140, W. 138, drypoint.

1 impression, 1st state (touched with water color), 03.123, .301 x .176, $11\frac{7}{8}''$ x $6\frac{15}{16}''$.

1 impression, 4th state, 03.266, .301 x .175, $11\frac{7}{8}''$ x $6\frac{7}{8}''$.

K. 165 The Thames towards Erith. M. 161, Gr. 137, W. 135, drypoint. Catalogued by Mansfield as "Greenhithe."

1 impression, intermediate state between K. 1st and 2d, 98.364, .148 x .224, $5\frac{13}{16}''$ x $8\frac{13}{16}''$.

Whistler. PRINTS—*Continued*

1 impression from the canceled plate, 93.66, .149 x .224, $5\frac{7}{8}''$ x $8\frac{13}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 166 Lindsey Houses. M. 162, Gr. 138, W. 136, drypoint. Catalogued by Grolier and Wedmore as "Lindsay Houses."

1 impression, 1st state, 98.365, .150 x .228, $5\frac{15}{16}''$ x $9''$.

1 impression, 3rd state, 05.172, .150 x .228, $5\frac{15}{16}$ x $9''$.

1 impression from the canceled plate, 93.67, .150 x .228, $5\frac{15}{16}''$ x $9''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 167 From Pickle-Herring Stairs. M. 163, Gr. 139, W. 137, etching and drypoint. Catalogued by Grolier and Wedmore as "From Pickled Herring Stairs."

3 impressions, 5th state, 91.9, .150 x .227, $5\frac{15}{16}''$ x $8\frac{15}{16}''$; 98.366, .151 x .228, $5\frac{15}{16}''$ x $9''$; 05.173, .150 x .227, $5\frac{15}{16}''$ x $8\frac{15}{16}''$.

1 impression from the canceled plate, 93.68, .151 x .227, $5\frac{15}{16}''$ x $8\frac{15}{16}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 168 A Sketch from Billingsgate. M. 164, Gr. 133, W. 130, drypoint. Catalogued by Mansfield as "A View from Billingsgate."

1 impression, 1st state, 04.291, .147 x .224, $5\frac{13}{16}''$ x $8\frac{13}{16}''$.

1 impression, 2d state, 98.362, .150 x .225, $5\frac{15}{16}''$ x $8\frac{7}{8}''$.

1 impression, 4th state, 05.171, .150 x .225, $5\frac{15}{16}$ x $8\frac{7}{8}''$.

1 impression, 6th state, 92.19, .149 x .226, $5\frac{7}{8}''$ x $8\frac{15}{16}''$.

1 impression from the canceled plate, 93.65, .150 x .225, $5\frac{15}{16}''$ x $8\frac{7}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 169 St. James's Street. M. 165, Gr. 141, W. 140, etching.

1 impression, 1st state, 92.20, .278 x .176, $10\frac{15}{16}''$ x $6\frac{15}{16}''$.

1 impression, 4th state, 98.367, .275 x .152, $10\frac{7}{8}''$ x $6''$.

The plate was cut in the 4th state and a lithographic reproduction was made from it for publication in *Vanity Fair,* London, 1878. Cf. 98.368, Whistleriana.

K. 170 Irving, as Philip of Spain, No. 1. M. 167, W. 139, drypoint.

1 impression, 1st state, 03.267, .226 x .150, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.

K. 171 Irving, as Philip of Spain, No. 2. M. 168, drypoint. The Kennedy Catalogue refers to Wedmore No. 139 for this plate as well as the first one (K. 170).

Whistler. PRINTS—*Continued*

1 impression, 1st state, 03.268, .226 x .152, $8\frac{15}{16}''$ x 6″.

2 impressions, 3rd state, 04.59, .226 x .153, $8\frac{15}{16}''$ x 6″; 04.60, .228 x .153, 9″ x 6″.

1 impression from the canceled plate, 93.69, .225 x .153, $8\frac{7}{8}''$ x 6″ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 172 Whistler with the White Lock. M. 169, Gr. 143, W. 142, drypoint.

2 impressions, 91.15, .118 x .080, $4\frac{5}{8}''$ x $3\frac{1}{8}''$; 03.37, .117 x .080, $4\frac{5}{8}''$ x $3\frac{1}{8}''$.

1 impression from the canceled plate, 93.86, .118 x .080, $4\frac{5}{8}''$ x $3\frac{1}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 173 The Tiny Pool. M. 170, Gr. 76, W. 73, etching.

1 impression, 3rd state, 03.34, .099 x .067, $3\frac{15}{16}''$ x $2\frac{5}{8}''$.

K. 174 The Large Pool. M. 171, Gr. 144, W. 143, etching.

1 impression, 3rd state, 92.21, .190 x .275, $7\frac{1}{2}$ x $10\frac{7}{8}''$.

1 impression, 4th state, 05.175, .188 x .276, $7\frac{3}{8}''$ x $10\frac{7}{8}''$.

K. 175 The "Adam and Eve," Old Chelsea. M. 172, Gr. 145, etching.

1 impression, 1st state, 93.29, .173 x .299, $6\frac{13}{16}''$ x $11\frac{13}{16}''$.

1 impression, intermediate state between K. 1st and 2d, 99.54, .175 x .301, $6\frac{7}{8}''$ x $11\frac{7}{8}''$.

K. 176 Under Old Battersea Bridge. M. 173, Sup. 280, etching.

1 impression, 1st state, 98.404, .214 x .137, $8\frac{7}{16}''$ x $5\frac{3}{8}''$.

1 impression, 3rd state, 04.93, .214 x .137, $8\frac{7}{16}''$ x $5\frac{3}{8}''$.

1 impression from the canceled plate, 93.80, .214 x .137, $8\frac{7}{16}''$ x $5\frac{3}{8}''$ (one of the FIFTY-SEVEN DEFACED ETCHINGS AND DRY-POINTS).

K. 177 Old Battersea Bridge. M. 174, Gr. 142, W. 141, etching. Catalogued by Grolier and Wedmore as "Battersea Bridge."

2 impressions, 4th state, 98.369, .201 x .295, $7\frac{15}{16}''$ x $11\frac{5}{8}''$; 05.174, .203 x .295, 8″ x $11\frac{5}{8}''$.

1 impression, 5th state, 98.370, .201 x .295, $7\frac{15}{16}''$ x $11\frac{5}{8}''$.

K. 178 Old Putney Bridge. M. 175, Gr. 146, W. 145, etching. Catalogued by Grolier and Wedmore as "Putney Bridge."

1 impression, 1st state, 98.371, .201 x .295, $7\frac{15}{16}''$ x $11\frac{5}{8}''$.

2 impressions, 2d state, 98.372, .202 x .297, $7\frac{15}{16}''$ x $11\frac{11}{16}''$; 05.176, .202 x .296, $7\frac{15}{16}''$ x $11\frac{5}{8}''$.

1 impression, 4th state, 97.16, .200 x .297, $7\frac{7}{8}''$ x $11\frac{3}{4}''$.

K. 179 The Little Putney, No. 1. M. 176, Gr. 147, W. 146, etching.

Whistler. PRINTS—*Continued*

Catalogued by Grolier and Wedmore as "The Little Putney."

2 impressions, 2d state, 98.373, .133 x .208, $5\frac{1}{4}''$ x $8\frac{3}{16}''$; 07.182, .132 x .205, $5\frac{3}{16}''$ x $8\frac{1}{16}''$.

K. reproduction

Published in 2d state by the Fine Arts Society, London, January 1879, as "Putney Bridge." Re-issued in *Four Masters of Etching,* by F. Wedmore, London, 1883.

K. 180 The Little Putney, No. 2. M. 177, Gr. 238, W. 226, Sup. 278, etching. Catalogued by Grolier and Wedmore as "Putney, No. 3."

1 impression, 1st state, 05.199, .124 x .201, $4\frac{7}{8}''$ x $7\frac{15}{16}''$.

1 impression, 3rd state, 06.110, .125 x .201, $4\frac{15}{16}''$ x $7\frac{15}{16}''$.

K. 181 Hurlingham. M. 178, Gr. 148, W. 147, etching.

1 impression, 1st state, 05.178, .136 x .201, $5\frac{3}{8}''$ x $7\frac{15}{16}''$.

2 impressions, intermediate state between K. 2d and 3rd, 89.29, .138 x .201, $5\frac{7}{16}''$ x $7\frac{15}{16}''$; 98.374, .138 x .200, $5\frac{7}{16}''$ x $7\frac{7}{8}''$.

K. 182 Fulham. M. 179, Gr. 149, W. 148, etching.

1 impression, 1st state, 98.375, .132 x .207, $5\frac{3}{16}''$ x $8\frac{3}{16}''$.

3 impressions, 2d state, 89.22, .134 x .206, $5\frac{5}{16}''$ x $8\frac{1}{8}''$; 98.376, .132 x .206, $5\frac{3}{16}''$ x $8\frac{1}{8}''$; 05.177, .133 x .207, $5\frac{1}{4}''$ x $8\frac{3}{16}''$.

1 impression, 3rd state, after K. 2d, 98.377, .132 x .207, $5\frac{3}{16}''$ x $8\frac{3}{16}''$.

K. 183 Little Venice. M. 180, Gr. 150, W. 149, etching.

4 impressions, 92.16, .183 x .265, $7\frac{1}{4}''$ x $10\frac{7}{16}''$; 93.22, .185 x .263, $7\frac{5}{16}''$ x $10\frac{3}{8}''$; 98.378, .186 x .265, $7\frac{5}{16}''$ x $10\frac{7}{16}''$; 05.179, .186 x .265, $7\frac{5}{16}''$ x $10\frac{7}{16}''$.

2 impressions from the canceled plate, 92.25, .185 x .263, $7\frac{5}{16}''$ x $10\frac{3}{8}''$; 94.40, .185 x .264, $7\frac{5}{16}''$ x $10\frac{7}{16}''$.

No. 1 of VENICE, TWELVE ETCHINGS (The First Venice Set).

K. 184 Nocturne. M. 181, Gr. 151, W. 150, etching.

1 impression, 1st state, 04.17, .201 x .293, $7\frac{15}{16}''$ x $11\frac{9}{16}''$.

1 impression, 2d state, 03.51, .200 x .295, $7\frac{7}{8}''$ x $11\frac{5}{8}''$.

1 impression, 3rd state, 98.379, .202 x .295, $7\frac{15}{16}''$ x $11\frac{5}{8}''$.

1 impression, intermediate state between K. 3rd and 4th, 03.90, .200 x .295, $7\frac{7}{8}''$ x $11\frac{5}{8}''$.

In 3rd state, No. 4 of VENICE, TWELVE ETCHINGS (The First Venice Set).

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K. 181 Hurlingham. M. 178, Gr. 148, W. 147, etching.

1 impression, 1st state, 05.178, .136 x .201, $5\frac{3}{8}''$ x $7\frac{15}{16}''$.

2 impressions, 2d state, 89.29, .138 x .201, $5\frac{7}{16}''$ x $7\frac{15}{16}''$. This print stamped by The Printsellers' Association and published in London, 1879; 98.374, .138 x .200, $5\frac{7}{16}''$ x $7\frac{7}{8}''$.

K. 182 Fulham. M. 179, Gr. 149, W. 148, etching.

1 impression, 1st state, 98.375, .132 x .207, $5\frac{3}{16}''$ x $8\frac{3}{16}''$.

1 impression, 2d state, 98.376, .132 x .206, $5\frac{3}{16}''$ x $8\frac{1}{8}''$.

1 impression, 3d state, 98.377, .132 x .207, $5\frac{3}{16}''$ x $8\frac{3}{16}''$.

2 impressions, 4th state, 89.22, .134 x .206, $5\frac{5}{16}''$ x $8\frac{1}{8}''$; 05.177, .133 x .207, $5\frac{1}{4}''$ x $8\frac{3}{16}''$. These last two impressions are stamped by The Printsellers' Association and published in London, 1879.

Whistler. Prints—*Continued*

K. 185 The Little Mast. M.182, Gr. 152, W. 151, etching.

2 impressions, 1st state, **98.380**, .266 x .187, $10\frac{1}{2}''$ x $7\frac{3}{8}''$; **02.131**, .266 x .187, $10\frac{1}{2}''$ x $7\frac{3}{8}''$.

1 impression, 3rd state, **94.24**, .265 x .185, $10\frac{7}{16}''$ x $7\frac{5}{16}''$.

In 1st state, No. 7 of Venice, Twelve Etchings (The First Venice Set). It was substituted for "The Bridge" mentioned in the published list.

K. 186 The Little Lagoon. M. 183, Gr. 153, W. 152, etching.

3 impressions, 2d state, **98.381**, .225 x .153, $8\frac{7}{8}''$ x $6''$; **05.180**, .227 x .153, $8\frac{15}{16}''$ x $6''$; **94.41**, .227 x .152, $8\frac{15}{16}''$ x $6''$.

In 2d state, No. 8 of Venice, Twelve Etchings (The First Venice Set).

K. 187 The Palaces. M. 184, Gr. 154, W. 153, etching.

1 impression, earlier state, before K. 1st, **98.382**, .250 x .360, $9\frac{7}{8}''$ x $14\frac{3}{16}''$.

1 impression, 2d state, **98.383**, .252 x .358, $9\frac{15}{16}''$ x $14\frac{1}{16}''$.

In 2d state, No. 9 of Venice, Twelve Etchings (The First Venice Set).

K. 188 The Doorway. M. 185, Gr. 155, W. 154, etching.

1 impression, 2d state, **98.384**, .292 x .201, $11\frac{1}{2}''$ x $7\frac{15}{16}''$.

3 impressions, 3rd state, **98.385**, .290 x .202, $11\frac{7}{16}''$ x $7\frac{15}{16}''$; **02.45**, .290 x .202, $11\frac{7}{16}''$ x $7\frac{15}{16}''$; **05.181**, .290 x .202, $11\frac{7}{16}''$ x $7\frac{15}{16}''$.

1 impression, 7th state, **04.92**, .292 x .202, $11\frac{1}{2}''$ x $7\frac{15}{16}''$.

In the 4th state, No. 5 of Venice, Twelve Etchings (The First Venice Set).

K. 189 The Piazzetta. M. 186, Gr. 156, W. 155, etching.

1 impression, early state, before K. 1st, **05.182**, .254 x .181, $10''$ x $7\frac{1}{8}''$.

3 impressions, 3rd state, **97.52**, .252 x .181, $9\frac{15}{16}''$ x $7\frac{1}{8}''$; **98.386**, .253 x .181, $10''$ x $7\frac{1}{8}''$; **02.133**, .254 x .180, $10''$ x $7\frac{1}{8}''$.

In the 2d state, No. 12 of Venice, Twelve Etchings (The First Venice Set).

K. 190 The Traghetto, No. 1. M. 187, Gr. 157, Sup. 368, drypoint. Catalogued by Grolier as "The Tragetto," and in the Supplement to Wedmore's Catalogue without a title.

1 impression, 1st state, **03.171**, .237 x .300, $9\frac{3}{8}''$ x $11\frac{13}{16}''$.

2 impressions, 3rd state, **04.19**, .214 x .303, $8\frac{7}{16}''$ x $11\frac{15}{16}''$ (a fragment); **08.6**, .240 x .304, $9\frac{1}{2}''$ x $12''$.

Whistler. PRINTS—*Continued*

K. 191 The Traghetto, No. 2. M. 188, Gr. 158, W. 156, etching. Catalogued by Grolier as "The Tragetto."

2 impressions, 4th state, 98.387, .240 x .304, $9\frac{1}{2}''$ x 12"; 05.183, .242 x .303, $9\frac{9}{16}''$ x $11\frac{15}{16}''$.

1 impression, 02.277, from the canceled plate, 02.134, .239 x .302, $9\frac{7}{16}''$ x $11\frac{15}{16}''$.

Published in the 3rd state as "The Traghetto," No. 11 of VENICE, TWELVE ETCHINGS (The First Venice Set).

K. 192 The Riva, No. 1. M. 189, Gr. 159, W. 157, etching. Catalogued by Grolier and Wedmore as "The Riva."

1 impression, 1st state, 01.169, .199 x .294, $7\frac{13}{16}''$ x $11\frac{5}{8}''$.

1 impression, intermediate state between K. 1st and 2d, 01.170, .200 x .295, $7\frac{7}{8}''$ x $11\frac{5}{8}''$.

1 impression, 3rd state, 98.388, .201 x .295, $7\frac{15}{16}''$ x $11\frac{5}{8}''$.

1 impression, 93.92, from the canceled plate, 92.15, .200 x .295, $7\frac{7}{8}''$ x $11\frac{5}{8}''$.

Published in the 3rd state as "The Riva," No. 6 of VENICE, TWELVE ETCHINGS (The First Venice Set).

K. 193 Two Doorways. M. 190, Gr. 160, W. 158, etching.

1 impression, 1st state, 03.148, .201 x .290, $7\frac{15}{16}''$ x $11\frac{7}{16}''$.

1 impression, 2d state, 98.389, .201 x .292, $7\frac{15}{16}''$ x $11\frac{1}{2}''$.

2 impressions, 3rd state, 91.1, .202 x .293, $7\frac{15}{16}''$ x $11\frac{9}{16}''$; 98.390, .202 x .292, $7\frac{15}{16}''$ x $11\frac{1}{2}''$.

In the 3rd state, No. 2 of VENICE, TWELVE ETCHINGS (The First Venice Set).

K. 194 The Beggars. M. 191, Gr. 161, W. 159, etching.

1 impression, 1st state, 03.149, .304 x .208, 12" x $8\frac{3}{16}''$.

1 impression, 2d state, 98.391, .305 x .211, 12" x $8\frac{5}{16}''$.

1 impression, 4th state, 98.392, .302 x .210, $11\frac{15}{16}''$ x $8\frac{1}{4}''$.

In the 3rd state, No. 32 of VENICE, TWELVE ETCHINGS (The First Venice Set).

K. 195 The Mast. M. 192, Gr. 162, W. 160, etching. Catalogued by Mansfield as "The Venetian Mast."

1 impression, 1st state, 98.393, .342 x .162, $13\frac{7}{16}''$ x $6\frac{3}{8}''$.

1 impression, 2d state, 02.135, .339 x .161, $13\frac{3}{8}''$ x $6\frac{3}{8}''$.

1 impression, 3rd state, 08.258, .337 x .161, $13\frac{1}{4}''$ x $6\frac{3}{8}''$.

2 impressions, 5th state, 94.19, .340 x .162, $13\frac{3}{8}''$ x $6\frac{3}{8}''$; 98.394, .340 x .163, $13\frac{3}{8}''$ x $6\frac{7}{16}''$.

In the 5th state, published as "The Venetian Mast,"

Whistler. Prints—*Continued*

No. 10 of Venice, Twelve Etchings (The First Venice Set).

K. 196 Doorway and Vine. M. 193, Gr. 163, W. 161, etching.

1 impression, 3rd state, 02.231, .234 x .170, $9\frac{1}{4}''$ x $6\frac{11}{16}''$.

1 impression, 5th state, 87.2, .232 x .169, $9\frac{1}{8}''$ x $6\frac{11}{16}''$.

Published in the 5th state in the set of Venice, Second Series (twenty-six etchings). In the case of any one of the Venetian prints included in the twenty-six etchings an impression of another state than that specifically indicated in this list may have been issued in some of the published sets. However, the prints in the Freer Collection, numbered from 87.2 to 87.27 inclusive, originally formed a published set.

K. 197 San Biagio. M. 194, Gr. 165, W. 163, Sup. p. 37, etching.

1 impression, 1st state, 08.3, .209 x .302, $8\frac{1}{4}''$ x $11\frac{15}{16}''$.

1 impression, 3rd state, 06.238, .207 x .304, $8\frac{3}{16}''$ x 12″.

1 impression, 4th state, 87.4, .209 x .302, $8\frac{1}{4}''$ x $11\frac{15}{16}''$.

1 impression, 9th state, 98.395, .207 x .303, $8\frac{3}{16}''$ x $11\frac{15}{16}''$.

Published in the 4th state in the set of Venice, Second Series (twenty-six etchings).

K. 198 Bead-stringers. M. 195, Gr. 166, W. 164, etching.

2 impressions, 4th state, 87.5, .227 x .152, $8\frac{15}{16}''$ x 6″; 02.120, .227 x .151, $8\frac{15}{16}''$ x $5\frac{15}{16}''$.

1 impression, 8th state, 05.185, .224 x .149, $8\frac{13}{16}''$ x $5\frac{7}{8}''$.

Published in the 4th state in the set of Venice, Second Series (twenty-six etchings).

K. 199 Turkeys. M. 196, Gr. 167, W. 165, etching.

2 impressions, 1st state, 87.6, .208 x .132, $8\frac{3}{16}''$ x $5\frac{3}{16}''$; 05.336, .205 x .130, $8\frac{1}{16}''$ x $5\frac{1}{8}''$.

Published in the 1st state in the set of Venice, Second Series (twenty-six etchings).

K. 200 Fruit-stall. M. 197, Gr. 168, W. 166, etching.

1 impression, 6th state, 87.7, .224 x .150, $8\frac{13}{16}''$ x $5\frac{15}{16}''$.

Published in the 6th state in the set of Venice, Second Series (twenty-six etchings).

K. 201 San Giorgio. M. 198, Gr. 169, W. 167, etching.

2 impressions, 2d state, 04.18, .208 x .302, $8\frac{3}{16}''$ x $11\frac{15}{16}''$; 05.186, .208 x .303, $8\frac{3}{16}''$ x $11\frac{15}{16}''$.

1 impression, 4th state, 87.8, .208 x .304, $8\frac{3}{16}''$ x 12″.

Published in the 4th state in the set of Venice, Second Series (twenty-six etchings).

Whistler. PRINTS—*Continued*

K. 202 Nocturne: Palaces. M. 199, Gr. 170, W. 168, etching and drypoint.

1 impression, 1st state, 06.39, .296 x .201, $11\frac{11}{16}''$ x $7\frac{15}{16}''$.

1 impression, 7th state, 87.9, .293 x .199, $11\frac{9}{16}''$ x $7\frac{13}{16}''$.

1 impression, 8th state, 93.23, .295 x .199, $11\frac{5}{8}''$ x $7\frac{13}{16}''$.

Published in the 7th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 203 Long Lagoon. M. 200, Gr. 171, W. 169, etching.

2 impressions, 1st state, 87.10, .153 x .228, 6″ x 9″; 05.5, .152 x .227, 6″ x $8\frac{15}{16}''$.

Published in the 1st state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 204 The Bridge. M. 201, Gr. 173, W. 171, etching.

2 impressions, 8th state, 87.12, .293 x .201, $11\frac{9}{16}''$ x $7\frac{15}{16}''$; 98.396, .294 x .200, $11\frac{5}{8}''$ x $7\frac{7}{8}''$.

Published in the 8th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 205 Upright Venice. M. 202, Gr. 174, W. 172, etching.

2 impressions, 2d state, 87.13, .253 x .178, 10″ x 7″; 05.187, .253 x .178, 10″ x 7″.

Published in the 2d state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 206 The Riva, No. 2. M. 203, Gr. 177, W. 175, etching.

3 impressions, 1st state, 87.16, .208 x .303, $8\frac{3}{16}''$ x $11\frac{15}{16}''$; 98.397, .208 x .303, $8\frac{3}{16}''$ x $11\frac{15}{16}''$; 05.6, .207 x .303, $8\frac{3}{16}''$ x $11\frac{15}{16}''$.

Published in the 1st state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 207 The Balcony. M. 204, Gr. 179, W. 177, etching.

1 impression, intermediate state between K. 1st and 2d, 05.189, .293 x .198, $11\frac{9}{16}''$ x $7\frac{13}{16}''$ (drawn upon with ink).

2 impressions, 5th state, etching and drypoint, 87.18, .296 x .201, $11\frac{11}{16}''$ x $7\frac{15}{16}''$; 05.190, .295 x .200, $11\frac{5}{8}''$ x $7\frac{7}{8}''$.

1 impression, 9th state, etching and drypoint, 98.398, .295 x .199, $11\frac{5}{8}''$ x $7\frac{13}{16}''$.

Published in the 5th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 208 Fishing-boat. M. 205, Gr. 180, W. 178, etching and drypoint.

1 impression, 2d state, 98.399, .155 x .233, $6\frac{1}{8}''$ x $9\frac{3}{16}''$.

1 impression, 3rd state, 87.19, .155 x .232, $6\frac{1}{8}''$ x $9\frac{1}{8}''$.

Whistler. PRINTS—*Continued*

Published in the 3rd state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 209 Ponte del Piovan. M. 206, Gr. 181, W. 179, etching. Catalogued by Grolier and Wedmore as "Ponte Piovan."

1 impression, 1st state, 08.4, .226 x .152, $8\frac{15}{16}''$ x 6″.

1 impression, 5th state, 87.20, .227 x .152, $8\frac{15}{16}''$ x 6″.

Published in the 5th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 210 Garden. M. 207, Gr. 182, W. 180, etching.

2 impressions, 7th state, 87.21, .302 x .236, $11\frac{15}{16}''$ x $9\frac{5}{16}''$; 02.121, .301 x .239, $11\frac{7}{8}''$ x $9\frac{7}{16}''$.

Published in the 7th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 211 The Rialto. M. 208, Gr. 183, W. 181, etching.

1 impression, 1st state, 05.7, .296 x .200, $11\frac{11}{16}''$ x $7\frac{7}{8}''$.

1 impression, 2d state, 87.22, .295 x .200, $11\frac{5}{8}''$ x $7\frac{7}{8}''$.

Published in the 2d state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 212 Long Venice. M. 209, Gr. 184, W. 182, etching.

1 impression, 4th state, 05.191, .127 x .310, 5″ x $12\frac{3}{16}''$.

2 impressions, 5th state, 87.23, .126 x .306, 5″ x $12\frac{1}{16}''$; 98.400, .126 x .307, 5″ x $12\frac{1}{8}''$.

Published in the 5th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 213 Nocturne: Furnace. M. 210, Gr. 185, W. 183, etching. Catalogued by Grolier and Wedmore and published as "Furnace Nocturne."

1 impression, 2d state, 05.192, .168 x .232, $6\frac{5}{8}''$ x $9\frac{1}{8}''$.

1 impression, 4th state, 87.24, .168 x .231, $6\frac{5}{8}''$ x $9\frac{1}{8}''$.

Published in the 4th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 214 Quiet Canal. M. 211, Gr. 186, W. 184, etching.

1 impression, 1st state, 05.193, .227 x .152, $8\frac{15}{16}''$ x 6″.

2 impressions, 5th state, 87.25, .225 x .153, $8\frac{7}{8}''$ x 6″; 05.194, .227 x .153, $8\frac{15}{16}''$ x 6″.

Published in the 5th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 215 La Salute: Dawn. M. 212, Gr. 187, W. 185, etching. Catalogued by Grolier and Wedmore as "Salute: Dawn."

1 impression, 4th state, 87.26, .127 x .203, 5″ x 8″.

Published in the 4th state in the set of VENICE, SECOND SERIES (twenty-six etchings).

Whistler. PRINTS—*Continued*

K. 216 Lagoon: Noon. M. 213, Gr. 188, W. 186, etching.
1 impression, 3rd state, 87.27, .126 x .201, $4\frac{15}{16}''$ x $7\frac{15}{16}''$.
Published in the 3rd state in the set of VENICE, SECOND SERIES (twenty-six etchings).

K. 217 Glass-furnace, Murano. M. 214, Gr. 189, W. 187, drypoint. Catalogued by Grolier and Wedmore as "Murano, Glass Furnace."
1 impression, 3rd state, 06.239, .159 x .233, $6\frac{1}{4}''$ x $9\frac{3}{16}''$.
1 impression, 4th state, 03.183, .158 x .233, $6\frac{1}{4}''$ x $9\frac{3}{16}''$.

K. 218 Fish-shop, Venice. M. 215, Gr. 190, W. 188, etching.
1 impression, 1st state, 03.38, .130 x .223, $5\frac{1}{8}''$ x $8\frac{13}{16}''$.
1 impression, 5th state, 04.48, .130 x .220, $5\frac{1}{8}''$ x $8\frac{11}{16}''$.
1 impression, 6th state, 05.195, .129 x .222, $5\frac{1}{8}''$ x $8\frac{3}{4}''$.

K. 219 The Dyer. M. 216, Gr. 191, W. 189, etching.
1 impression, 1st state, 88.32, .302 x .235, $11\frac{15}{16}''$ x $9\frac{1}{4}''$.

K. 220 Little Salute. M. 217, Gr. 192, W. 190, drypoint.
1 impression, 2d state, 89.23, .082 x .211, $3\frac{1}{4}''$ x $8\frac{5}{16}''$.

K. 222 Islands. M. 219, Gr. 195, W. 193, drypoint.
1 impression, 2d state, 05.107, .127 x .201, $5''$ x $7\frac{15}{16}''$.

K. 223 Nocturne: Shipping. M. 220, Gr. 196, W. 194, drypoint.
1 impression, 2d state, 07.365, .154 x .220, $6\frac{1}{16}''$ x $8\frac{11}{16}''$.
1 impression, 4th state, 03.122, .152 x .218, $6''$ x $8\frac{5}{8}''$.

K. 224 Old Women. M. 221, Gr. 197, W. 195, drypoint, with water-color additions.
1 impression, 1st state, 05.8, .126 x .202, $5''$ x $7\frac{15}{16}''$.

K. 226 Nocturne: Salute. M. 223, Gr. 201, W. 199, etching.
1 impression, 2d state, 08.5, .153 x .225, $6''$ x $8\frac{7}{8}''$.
2 impressions, 5th state, 03.269, .153 x .229, $6''$ x $9''$; 05.198, .154 x .228, $6\frac{1}{16}''$ x $9''$.

K. 227 Gondola under a Bridge. M. 224, Gr. 204, etching. Catalogued by Mansfield as "The Gondola under the Bridge."
1 impression, 2d state, 05.202, .295 x .201, $11\frac{5}{8}''$ x $7\frac{15}{16}''$.

K. 228 The Steamboat, Venice. M. 225, Gr. 205, etching.
1 impression, 1st state, 05.203, .263 x .183, $10\frac{3}{8}''$ x $7\frac{1}{4}''$.
1 impression, intermediate state between K. 1st and 2d, 04.21, .264 x .185, $10\frac{7}{16}''$ x $7\frac{5}{16}''$.

K. 229 Shipping, Venice. M. 226, Gr. 207, etching.
1 impression, later state, after K. 1st, 08.8, .301 x .206, $11\frac{7}{8}''$ x $8\frac{1}{8}''$. Kennedy mentions only one state, but Mansfield records two and this print shows additional work not described by Kennedy.

Whistler. Prints—*Continued*

K. 230 Venetian Court. M. 227, Gr. 203, drypoint. Catalogued by Grolier as "Court Yard, Venice."
1 impression, 2d state, 03.17, .291 x .200, $11\frac{1}{2}''$ x $7\frac{7}{8}''$.
1 impression, 3rd state, 05.201, .293 x .200, $11\frac{9}{16}''$ x $7\frac{7}{8}''$.

K. 231 Venice. M. 228, Gr. 202, Sup. 361, drypoint.
1 impression, 04.294, .200 x .291, $7\frac{7}{8}''$ x $11\frac{1}{2}''$.

K. 232 Venetian Water-carrier. M. 229, Gr. 206, drypoint.
2 impressions, 04.20, .200 x .126, $7\frac{7}{8}''$ x 5″; 08.7, .194 x .126, $7\frac{5}{8}''$ x 5″ (printed crookedly on the paper with the top plate line missing).

K. 233 Wheelwright. M. 230, Gr. 164, W. 162, etching and drypoint.
2 impressions, 5th state, 87.3, .126 x .176, 5″ x $6\frac{15}{16}''$; 05.184, .126 x .176, 5″ x $6\frac{15}{16}''$.
Published in the 5th state in the set of Venice, Second Series (twenty-six etchings).

K. 234 Temple. M. 231, Gr. 172, W. 170, etching.
1 impression, 87.11, .101 x .152, 4″ x 6″.
Published in this, the only known state, in the set of Venice, Second Series (twenty-six etchings).

K. 235 Lobster-pots. M. 233, Gr. 176, W. 174, etching.
1 impression, 1st state, 87.15, .120 x .201, $4\frac{3}{4}''$ x $7\frac{15}{16}''$.
Published in the 1st state in the set of Venice, Second Series (twenty-six etchings).

K. 236 Little Court. M. 232, Gr. 175, W. 173, etching.
2 impressions, 87.14, .126 x .174, 5″ x $6\frac{7}{8}''$; 05.188, .122 x .172, $4\frac{13}{16}''$ x $6\frac{3}{4}''$.
Published in this, the only known state, in the set of Venice, Second Series (twenty-six etchings).

K. 237 Drury Lane. M. 234, Gr. 178, W. 176, etching.
1 impression, 87.17, .162 x .102, $6\frac{3}{8}''$ x 4″.
Published in this, the only known state, in the set of Venice, Second Series (twenty-six etchings).

K. 238 Alderney Street. M. 236, Gr. 198, W. 196, etching.
1 impression, 1st state, 00.48, .176 x .110, $6\frac{15}{16}''$ x $4\frac{5}{16}''$.
Published in the 2d state in the *Gazette des Beaux-Arts,* April 1881. Reprinted in *Critique d'Avant Garde* in 1885.

K. 239 Regent's Quadrant. M. 235, Gr. 194, W. 192, etching.
2 impressions, 3rd state, 03.303, .160 x .119, $6\frac{5}{16}''$ x $4\frac{11}{16}''$; 05.196, .163 x .120, $6\frac{7}{16}''$ x $4\frac{3}{4}''$.

K. 240 The Smithy. M. 237, Gr. 199, W. 197, etching and drypoint.
2 impressions, 5th state, 91.3, .173 x .228, $6\frac{7}{8}''$ x 9″;

Whistler. PRINTS—*Continued*

05.197 (with pencil additions), .173 x .225, $6\frac{7}{8}''$ x $8\frac{7}{8}''$.

K. 241 Swan and Iris. M. 238, Gr. 335, Sup. 310, etching.

1 impression, 1st state, 03.164, .142 x .082, $5\frac{5}{8}''$ x $3\frac{1}{4}''$ (size of sheet of paper, trimmed, plate mark invisible).

1 impression, 2d state, 83.1, .133 x .081, $5\frac{1}{4}''$ x $3\frac{3}{16}''$ (plate mark).

Published in the 2d state as an illustration in *Cecil Lawson, a Memoir,* by Edmund W. Gosse, London, 1883.

K. 242 Dordrecht. M. 239, Gr. 208, W. 200, etching.

1 impression, 2d state, 96.46, .148 x .227, $5\frac{13}{16}''$ x $8\frac{15}{16}''$.

K. 243 Little Dordrecht. M. 240, Gr. 295, etching.

2 impressions, 03.15, .094 x .132, $3\frac{11}{16}''$ x $5\frac{3}{16}''$; 04.457, .096 x .133, $3\frac{13}{16}''$ x $5\frac{1}{4}''$.

K. 244 Boats, Dordrecht. M. 241, Gr. 296, etching. Catalogued by Mansfield as "Boats on the Maas."

1 impression, 04.8, .066 x .099, $2\frac{5}{8}''$ x $3\frac{15}{16}''$.

K. 245 The Little Wheelwright's. M. 242, Gr. 294, etching. Catalogued by Mansfield as "Little Wheelwright."

2 impressions, 04.9, .066 x .098, $2\frac{5}{8}''$ x $3\frac{7}{8}''$; 13.199, .066 x .098, $2\frac{5}{8}''$ x $3\frac{7}{8}''$.

K. 246 A Sketch at Dieppe. M. 244, Gr. 210, W. 202, etching.

1 impression, 1st state, 03.270, .051 x .082, 2" x $3\frac{1}{4}''$.

K. 247 Dray-horse, Paris. M. 436, Gr. 347, etching. Catalogued by Mansfield as "The Dray-Horse."

2 impressions, 03.173, .082 x .051, $3\frac{1}{4}''$ x 2"; 03.302, .082 x .051, $3\frac{1}{4}''$ x 2".

K. 248 A Corner of the Palais Royal. M. 243, Gr. 209, W. 201, etching.

1 impression, 1st state, 03.39, .136 x .087, $5\frac{3}{8}''$ x $3\frac{7}{16}''$.

K. 249 Booth at a Fair. M. 245, Gr. 211, W. 203, etching.

2 impressions, 03.40, .131 x .096, $5\frac{3}{16}''$ x $3\frac{13}{16}''$; 05.337, .132 x .097, $5\frac{3}{16}''$ x $3\frac{13}{16}''$.

K. 250 Cottage Door. M. 246, Gr. 212, W. 204, etching.

1 impression, 2d state, 88.1, .067 x .098, $2\frac{5}{8}''$ x $3\frac{7}{8}''$.

K. 251 The Village Sweet-shop. M. 247, Gr. 213, W. 205, etching.

1 impression, 06.107, .081 x .123, $3\frac{3}{16}''$ x $4\frac{7}{8}''$.

K. 252 The Seamstress. M. 248, Gr. 214, W. 206, etching.

2 impressions, 1st state, 03.248, .099 x .066, $3\frac{15}{16}''$ x $2\frac{5}{8}''$; 09.116, .099 x .066, $3\frac{15}{16}''$ x $2\frac{5}{8}''$.

Whistler. PRINTS—*Continued*

K. 253 The Bonnet-shop. M. 249, Gr. 339, etching.
1 impression, 91.5, .099 x .067, $3\frac{15}{16}''$ x $2\frac{5}{8}''$.

K. 254 The Towing-path. M. 250, Gr. 217, etching.
1 impression, 91.12, .049 x .083, $1\frac{15}{16}''$ x $3\frac{5}{16}''$.

K. 255 Sketch in St. James's Park. M. 251, Gr. 215, W. 207, etching. Catalogued by Mansfield as "St James's Park."
1 impression, 02.126, .066 x .099, $2\frac{5}{8}''$ x $3\frac{15}{16}''$.

K. 256 A Fragment of Piccadilly. M. 252, Gr. 216, W. 208, etching.
1 impression, 02.104, .110 x .069, $4\frac{5}{16}''$ x $2\frac{3}{4}''$.

K. 257 Old-clothes Shop, No. 1. M. 253, Gr. 218, W. 209, etching. Catalogued by Grolier and Wedmore as "Old Clothes Shop."
1 impression, 1st state, 03.18, .068 x .102, $2\frac{11}{16}''$ x $4''$.

K. 258 Old-clothes Shop, No. 2. M. 254, Gr. 328, Sup. 302, etching. Catalogued by Grolier as "Old Clothes Shop, No. 3."
1 impression, 2d state, 03.163, .094 x .163, $3\frac{11}{16}''$ x $6\frac{7}{16}''$.

K. 259 Fruit-shop. M. 255, Gr. 219, W. 210, etching. Catalogued by Mansfield as "Greengrocer's Shop."
1 impression, 2d state, 02.128, .069 x .102, $2\frac{3}{4}''$ x $4''$.

K. 260 A Sketch on the Embankment. M. 256, Gr. 220, W. 211, etching. Catalogued by Mansfield as "On the Embankment."
2 impressions, 03.249, .044 x .136, $1\frac{3}{4}''$ x $5\frac{3}{8}''$; 03.304, .045 x .135, $1\frac{3}{4}''$ x $5\frac{5}{16}''$.

K. 261 The Menpes Children. M. 257, Gr. 221, W. 212, etching.
2 impressions, 05.313, .068 x .101, $2\frac{11}{16}''$ x $4''$; 09.117, .069 x .101, $2\frac{3}{4}''$ x $4''$. This plate was used as a frontispiece in the edition de luxe of *Whistler as I Knew Him,* by Mortimer Menpes, London, 1904.

K. 262 Little Steps, Chelsea. M. 258, Gr. 222, W. 213, etching. Catalogued by Mansfield as "The Steps, Chelsea," and by Grolier and Wedmore as "The Steps."
1 impression, 2d state, 02.129, .051 x .082, $2''$ x $3\frac{1}{4}''$.

K. 263 T. A. Nash's Fruit-shop. M. 260, Gr. 224, W. 215, etching. Catalogued by Mansfield as "Nash's Fruit-Shop," and by Grolier and Wedmore as "T. A. Nash."
1 impression, 2d state, 03.42, .175 x .124, $6\frac{7}{8}''$ x $4\frac{7}{8}''$.

K. 264 The Fish-shop, Busy Chelsea. M. 259, Gr. 223, W. 214, etching.
1 impression, 2d state, 03.41, .140 x .217, $5\frac{1}{2}''$ x $8\frac{9}{16}''$.

K. 265 Wood's Fruit-shop. M. 261, Gr. 326, etching.
1 impression, 2d state, 88.20, .096 x .132, $3\frac{13}{16}''$ x $5\frac{3}{16}''$.

Whistler. PRINTS—*Continued*

K. 266 Furniture-shop. M. 262, Gr. 225, W. 216, etching.
2 impressions, 02.127, .095 x .162, $3\frac{3}{4}''$ x $6\frac{3}{8}''$; 04.454, .095 x .163, $3\frac{3}{4}''$ x $6\frac{7}{16}''$.

K. 267 Savoy Scaffolding. M. 263, Gr. 226, W. 217, etching.
1 impression, 03.43, .177 x .081, $6\frac{15}{16}''$ x $3\frac{3}{16}''$.

K. 268 Railway-arch. M. 264, Gr. 227, W. 218, etching.
1 impression, 1st state, 03.44, .070 x .162, $2\frac{3}{4}''$ x $6\frac{3}{8}''$.
1 impression, 2d state, 03.50, .069 x .164, $2\frac{3}{4}''$ x $6\frac{1}{2}''$.

K. 269 Rochester Row. M. 265, Gr. 228, W. 219, etching.
1 impression, 1st state, 03.184, .149 x .226, $5\frac{7}{8}''$ x $8\frac{15}{16}''$.

K. 270 York Street, Westminster. M. 266, Gr. 229, W. 220, etching.
1 impression, 03.19, .127 x .215, $5''$ x $8\frac{1}{2}''$.

K. 271 The Barber's. M. 268, Gr. 242, W. 229, etching. Catalogued by Mansfield as "The Barber's Shop."
2 impressions, 05.338, .166 x .241, $6\frac{9}{16}''$ x $9\frac{1}{2}''$; 06.111, .164 x .239, $6\frac{1}{2}''$ x $9\frac{7}{16}''$.

K. 272 Rag-shop, Milman's Row. M. 267, Gr. 314, Sup. 291, etching.
1 impression, 2d state, 03.160, .151 x .228, $5\frac{15}{16}''$ x $9''$.

K. 273 Shaving and Shampooing. M. 269, Gr. 318, Sup. 294, etching. Catalogued by Mansfield as "The Shaving and Shampooing Shop."
1 impression, 03.161, .175 x .127, $6\frac{7}{8}''$ x $5''$.

K. 274 Jubilee Place, Chelsea. M. 327, Gr. 319, Sup. 295, etching.
1 impression, 03.162, .140 x .220, $5\frac{1}{2}''$ x $8\frac{11}{16}''$.

K. 275 Justice Walk, Chelsea. M. 270, Gr. 320, Sup. 296, etching.
1 impression, 2d state, 89.6, .165 x .242, $6\frac{1}{2}''$ x $9\frac{9}{16}''$.

K. 276 Bird-cages, Chelsea. M. 271, Gr. 321, Sup. 297, etching.
1 impression, 03.30, .150 x .225, $5\frac{15}{16}''$ x $8\frac{7}{8}''$.

K. 277 Merton Villa, Chelsea. M. 273, Gr. 322, Sup. 298, etching.
1 impression, 88.18, .150 x .228, $5\frac{15}{16}''$ x $9''$.

K. 278 King's Road, Chelsea. M. 272, Gr. 323, etching.
1 impression, 02.108, .107 x .063, $4\frac{1}{4}''$ x $2\frac{1}{2}''$.

K. 279 Little Maunder's. M. 274, Gr. 325, Sup. 299, etching.
2 impressions, 03.209, .082 x .051, $3\frac{1}{4}''$ x $2''$; 03.307, .082 x .051, $3\frac{1}{4}''$ x $2''$.

K. 280 Exeter Street. M. 275, Gr. 312, Sup. 287, etching.
1 impression, 03.158, .127 x .177, $5''$ x $7''$.

K. 281 Bird-cages, Drury Lane. M. 276, Gr. 313, Sup. 289, etching.
1 impression, 03.159, .134 x .097, $5\frac{5}{16}''$ x $3\frac{13}{16}''$.

K. 282 Rag-shop, St. Martin's Lane. M. 277, Gr. 315, etching.

Whistler. PRINTS—*Continued*

Catalogued by Grolier as "St. Martin's Lane—Rag Shop."

1 impression, 04.154, .082 x .183, $3\frac{1}{4}''$ x $7\frac{1}{4}''$.

K. 284 Marbles. M. 280, Gr. 341, Sup. 312, etching.

1 impression, 1st state, 03.31, .132 x .096, $5\frac{3}{16}''$ x $3\frac{13}{16}''$.

K. 285 Petticoat Lane. M. 281, Gr. 243, W. 230, etching.

2 impressions, 1st state, 03.305, .093 x .133, $3\frac{11}{16}''$ x $5\frac{1}{4}''$; 04.164, .094 x .133, $3\frac{11}{16}''$ x $5\frac{1}{4}''$.

K. 287 Clothes-exchange, No. 1. M. 282, Gr. 244, W. 231, etching. Catalogued by Mansfield as "Clothes Exchange, Houndsditch, No. 1," and by Grolier and Wedmore as "Old Clothes Exchange."

1 impression, 2d state, 89.1, .160 x .240, $6\frac{5}{16}''$ x $9\frac{1}{2}''$.

K. 288 Clothes-exchange, No. 2. M. 283, Gr. 316, Sup. 292, etching. Catalogued by Mansfield as "Clothes Exchange, Houndsditch, No. 2," and in the Supplement to Wedmore's Catalogue as "Clothes Exchange, No. 1."

1 impression, 1st state, 89.4, .228 x .152, 9″ x 6″.

K. 289 Fleur de Lys Passage. M. 286, Gr. 246, W. 233, etching.

1 impression, 3rd state, 03.20, .182 x .080, $7\frac{3}{16}''$ x $3\frac{1}{8}''$.

K. 290 St. James's Place, Hounsditch. M. 284, Gr. 245, W. 232, etching. Catalogued by Mansfield as "St. James's Place, Hounsditch."

2 impressions, 01.29, .079 x .176, $3\frac{1}{8}''$ x $6\frac{15}{16}''$; 05.339, .080 x .174, $3\frac{1}{8}''$ x $6\frac{7}{8}''$.

K. 291 Nut-shop, St. James's Place. M. 285, Gr. 327, Sup. 301, etching.

1 impression, 1st state, 03.210, .126 x .176, 5″ x $6\frac{15}{16}''$.

1 impression, 2d state, 04.167, .127 x .176, 5″ x $6\frac{15}{16}''$.

K. 292 Cutler Street, Hounsditch. M. 287, Gr. 247, W. 234, etching. Catalogued by Mansfield as "Cutler Street, Houndsditch," by Grolier as "Cutler's Street, Houndsditch," and by Wedmore as "Cutler's Street."

1 impression, 1st state, 03.153, .175 x .127, $6\frac{7}{8}''$ x 5″.

K. 293 Melon-shop, Hounsditch. M. 288, Gr. 302, Sup. 281, etching. Catalogued by Mansfield, Grolier, and in the Supplement to Wedmore's Catalogue as "Melon Shop, Houndsditch."

1 impression, 2d state, 92.14, .127 x .177, 5″ x 7″.

K. 294 After the Sale, Hounsditch. M. 289, Gr. 303, Sup. 282, etching. Catalogued by Mansfield, Grolier, and in the

Whistler. PRINTS—*Continued*

Supplement to Wedmore's Catalogue as "After the Sale, Houndsditch."

1 impression, 04.165, .126 x .176, 5″ x $6\frac{15}{16}$″.

K. 295 Steps, Gray's Inn. M. 290, Gr. 304, Sup. 283, etching.

1 impression, 88.17, .065 x .176, $2\frac{9}{16}$″ x $6\frac{15}{16}$″.

K. 296 The Young Tree. M. 291, Gr. 305, Sup. 284, etching. Catalogued by Mansfield as "The Young Tree, Gray's Inn," and in the Supplement to Wedmore's Catalogue as "Gray's Inn, Babies."

1 impression, 03.28, .134 x .094, $5\frac{5}{16}$″ x $3\frac{11}{16}$″.

K. 297 Gray's Inn Place. M. 292, Gr. 307, Sup. 285, etching.

1 impression, 2d state, 06.121, .125 x .175, $4\frac{15}{16}$″ x $6\frac{7}{8}$″.

K. 298 Babies, Gray's Inn. M. 295, Gr. 310, etching.

1 impression, 03.151, .099 x .067, $3\frac{15}{16}$″ x $2\frac{5}{8}$″.

K. 299 Seats, Gray's Inn. M. 293, Gr. 308, Sup. 286, etching.

1 impression, 02.106, .081 x .177, $3\frac{3}{16}$″ x 7″.

K. 300 Doorway, Gray's Inn. M. 294, etching.

1 impression, 1st state, 88.13, .095 x .133, $3\frac{3}{4}$″ x $5\frac{1}{4}$″.

K. 302 The Little Nurse. M. 297, Gr. 309, Sup. 307, etching. Catalogued by Mansfield and in the Supplement to Wedmore's Catalogue as "The Little Nursemaid."

1 impression, 88.12, .132 x .097, $5\frac{3}{16}$″ x $3\frac{13}{16}$″.

K. 303 Church Doorway, Edgemere. M. 298, Gr. 297, Sup. 270, etching.

1 impression, 03.25, .099 x .067, $3\frac{15}{16}$″ x $2\frac{5}{8}$″.

K. 304 The Cock and the Pump. M. 299, Gr. 248, W. 235, etching. Catalogued by Grolier as "The Cock and the Pump, Sandwich."

1 impression, 98.59, .221 x .142, $8\frac{3}{4}$″ x $5\frac{5}{8}$″.

K. 305 Salvation Army, Sandwich. M. 300, Gr. 249, W. 236, etching. Catalogued by Wedmore as "Sandwich: Salvation Army."

1 impression, 03.21, .080 x .176, $3\frac{1}{8}$″ x $6\frac{15}{16}$″.

K. 306 Double Doorway, Sandwich. M. 301, Gr. 298, Sup. 271, etching.

1 impression, 1st state, 03.157, .070 x .110, $2\frac{3}{4}$″ x $4\frac{5}{16}$″.

K. 307 Doorway, Sandwich. M. 302, Gr. 299, Sup. 272, etching.

1 impression, 1st state, 03.26, .095 x .133, $3\frac{3}{4}$″ x $5\frac{1}{4}$″.

1 impression, 2d state, 03.49, .095 x .133, $3\frac{3}{4}$″ x $5\frac{1}{4}$″.

K. 308 Butcher's Shop, Sandwich. M. 303, Gr. 300, Sup. 273, etching.

1 impression, 03.27, .067 x .098, $2\frac{5}{8}$″ x $3\frac{7}{8}$″.

Whistler. PRINTS—*Continued*

K. 309 Ramparts, Sandwich. M. 304, Gr. 301, Sup. 274, etching.
1 impression, 91.10, .126 x .176, 5″ x $6\frac{15}{16}$″.

K. 310 Charing Cross Railway-bridge. M. 306, Gr. 317, Sup. 293, etching.
1 impression, 88.11, .131 x .095, $5\frac{3}{16}$″ x $3\frac{3}{4}$″.

K. 311 Sketch of Battersea Bridge. M. 305, Gr. 237, W. 225, Sup. 279, etching. Catalogued by Mansfield as "Battersea Bridge, No. 3."
2 impressions, 06.109, .126 x .175, 5″ x $6\frac{7}{8}$″; 06.241, .123 x .173, $4\frac{7}{8}$″ x $6\frac{13}{16}$″.

K. 312 Black Eagle. M. 307, Gr. 395, Sup. 369, etching. Catalogued by Mansfield, Grolier, and in the Supplement to Wedmore's Catalogue as "An Eagle."
1 impression, 04.168, .064 x .044, $2\frac{9}{16}$″ x $1\frac{3}{4}$″.

K. 313 Wild West, Buffalo Bill. M. 310, Gr. 241, etching. Catalogued by Mansfield as "The Orator."
1 impression, 03.33, .127 x .176, 5″ x $6\frac{15}{16}$″.

K. 314 Wild West. M. 308, Gr. 239, W. 228, etching.
1 impression, 04.290, .080 x .182, $3\frac{1}{8}$″ x $7\frac{3}{16}$″.

K. 315 The Bucking Horse. M. 309, Gr. 240, Sup. 290, etching.
2 impressions, 03.306, .082 x .184, $3\frac{1}{4}$″ x $7\frac{1}{4}$″; 04.166, .082 x .183, $3\frac{1}{4}$″ x $7\frac{1}{4}$″.

K. 316 Abbey Jubilee. M. 326, Gr. 262, Sup. 288, etching.
1 impression, 2d state, 03.29, .100 x .067, $3\frac{15}{16}$″ x $2\frac{5}{8}$″.

K. 317 Tilbury. M. 312, Gr. 260, Sup. 276, etching. Catalogued in the Supplement to Wedmore's Catalogue as "Tilbury (Naval Review Series)."
1 impression, 88.10, .081 x .176, $3\frac{3}{16}$″ x $6\frac{15}{16}$″ (one of the "Naval Review Series").

K. 318 Monitors. M. 315, Gr. 252, W. 239, etching.
1 impression, 88.4, .140 x .221, $5\frac{1}{2}$″ x $8\frac{3}{4}$″ (one of the "Naval Review Series").

K. 319 Troop Ships. M. 314, Gr. 251, W. 238, etching.
1 impression, 88.3, .127 x .176, 5″ x $6\frac{15}{16}$″ (one of the "Naval Review Series").

K. 320 Visitors' Boat. M. 313, Gr. 250, W. 237, etching.
1 impression, 88.2, .177 x .125, $6\frac{5}{16}$″ x $4\frac{15}{16}$″ (one of the "Naval Review Series").

K. 321 The Turret-ship. M. 316. Gr. 261, etching.
1 impression, 96.49, .126 x .175, 5″ x $6\frac{7}{8}$″ (one of the "Naval Review Series").

K. 322 Dry-dock, Southampton. M. 317, Gr. 253, W. 240, etching.

Whistler. PRINTS—*Continued*

Catalogued by Mansfield and Wedmore as "Southhampton Docks."

1 impression, 03.154, .067 x .175, $2\frac{5}{8}''$ x $6\frac{7}{8}''$ (one of the "Naval Review Series").

K. 323 Portsmouth Children. M. 311, Gr. 259, Sup. 275, etching.

1 impression, 02.105, .067 x .099, $2\frac{5}{8}''$ x $3\frac{15}{16}''$ (one of the "Naval Review Series").

K. 324 Bunting. M. 318, Gr. 254, W. 241, etching.

1 impression, 03.155, .174 x .125, $6\frac{7}{8}''$ x $4\frac{15}{16}''$ (one of the "Naval Review Series").

K. 325 Dipping the Flag. M. 319, Gr. 255, W. 242, etching.

1 impression, 88.5, .080 x .175, $3\frac{1}{8}''$ x $6\frac{7}{8}''$ (one of the "Naval Review Series").

K. 326 The Fleet—Evening. M. 320, Gr. 256, W. 243, etching.

1 impression, 89.15, .140 x .219, $5\frac{1}{2}''$ x $8\frac{5}{8}''$ (one of the "Naval Review Series").

K. 327 Return to Tilbury. M. 321, Gr. 257, W. 244, etching.

1 impression, 88.6, .132 x .096, $5\frac{3}{16}''$ x $3\frac{13}{16}''$ (one of the "Naval Review Series").

K. 328 Ryde Pier. M. 322, Gr. 258, W. 245, etching. Catalogued by Mansfield as "Landing-Stage, Cowes."

2 impressions, 03.22, .131 x .094, $5\frac{3}{16}''$ x $3\frac{11}{16}''$; 04.455, .132 x .094, $5\frac{3}{16}''$ x $3\frac{11}{16}''$ (one of the "Naval Review Series").

K. 329 Windsor (Memorial). M. 324, Gr. 263, W. 247, drypoint. Catalogued by Mansfield as "Windsor, No. 1."

1 impression, 4th state, 88.7, .132 x .096, $5\frac{3}{16}''$ x $3\frac{13}{16}''$.

K. 330 Windsor, No. 2. M. 325, Gr. 264, Sup. 277, etching. Catalogued by Grolier and in the Supplement to Wedmore's Catalogue as "Windsor."

1 impression, 88.16, .132 x .095, $5\frac{3}{16}''$ x $3\frac{3}{4}''$.

K. 331 Chelsea (Memorial). M. 323, Gr. 265, W. 246, etching. Catalogued by Mansfield as "Little Chelsea."

1 impression, 92.22, .050 x .083, $2''$ x $3\frac{5}{16}''$.

K. 332 The Fur Cloak. M. 328, Gr. 230, W. 221, drypoint.

1 impression, 1st state, 93.24, .215 x .119, $8\frac{1}{2}''$ x $4\frac{11}{16}''$.

K. 334 Miss Lenoir. M. 330, Gr. 334, W. 222, Sup. 309, etching. Catalogued by Wedmore as "Woman Seated."

1 impression, 04.14, .100 x .068, $3\frac{15}{16}''$ x $2\frac{11}{16}''$.

K. 335 The Little Hat. M. 331, Gr. 332, Sup. 306, etching.

1 impression, 06.122, .099 x .066, $3\frac{15}{16}''$ x $2\frac{5}{8}''$.

Whistler. Prints—*Continued*

K. 336 The Mantle. M. 332, Gr. 340, etching.
1 impression, 03.150, .082 x .050, $3\frac{1}{4}''$ x 2″.

K. 338 Resting by the Stove. M. 338, Gr. 336, etching. Catalogued by Grolier and Kennedy in one state only, but by Mansfield in two states. This impression is undoubtedly the 2d state but all three catalogues give the wrong size; it actually is $5\frac{1}{4}''$ x $3\frac{13}{16}''$ instead of $4\frac{1}{8}''$ x 3″ as they state.
1 impression, 2d state, 96.51, .133 x .097, $5\frac{1}{4}''$ x $3\frac{13}{16}''$.

K. 339 Gipsy Baby (Greedy Baby). M. 337, Gr. 306, etching. Catalogued by Mansfield as "Gipsy Baby," and by Grolier as "The Greedy Baby."
1 impression, 02.107, .099 x .066, $3\frac{15}{16}''$ x $2\frac{5}{8}''$.

K. 340 Little Nude Figure. M. 339, Gr. 337, etching.
1 impression, 88.14, .083 x .049, $3\frac{5}{16}''$ x $1\frac{15}{16}''$.

K. 341 Baby Pettigrew. M. 336, Gr. 333, Sup. 308, etching.
1 impression, 03.93, .134 x .097, $5\frac{5}{16}''$ x $3\frac{13}{16}''$.

K. 343 Nude Figure Reclining. M. 341, Gr. 235, Sup. 304, etching.
1 impression, 00.49, .190 x .265, $7\frac{1}{2}''$ x $10\frac{7}{16}''$.

K. 344 Binding the Hair. M. 342, Gr. 331, Sup. 305, etching.
1 impression, 04.15, .134 x .095, $5\frac{5}{16}''$ x $3\frac{3}{4}''$.

K. 345 The Fan (Model No. 3). M. 343, Gr. 338, etching. Catalogued by Mansfield as "Model with Fan," and by Grolier as "Model No. 3."
1 impression, 96.50, .134 x .097, $5\frac{5}{16}''$ x $3\frac{13}{16}''$.

K. 346 Little Model, Seated. M. 334, drypoint and aquatint.
1 impression, 93.20, .253 x .178, 10″ x 7″.

K. 347 Cameo, No. 1 (Mother and Child). M. 333, Gr. 233, W. 224, etching. Catalogued by Mansfield as "Cameo No. 1," by Grolier as "Mother and Child, or Cameo No. 1," and by Wedmore as "Mother and Child."
1 impression, 06.108, .175 x .127, $6\frac{7}{8}''$ x 5″.

K. 348 Cameo, No. 2. M. 334, Gr. 234, Sup. 311, etching.
1 impression, 96.47, .176 x .127, $6\frac{15}{16}''$ x 5″.

K. 349 Fish-market, Ostend. M. 349, etching.
1 impression, 03.152, .093 x .131, $3\frac{11}{16}''$ x $5\frac{3}{16}''$. In pencil on back in Whistler's writing, "Fish Women, Ostend."

K. 351 Market-place, Bruges. M. 351, Gr. 275, W. 255, etching.
1 impression, 03.24, .096 x .133, $3\frac{13}{16}''$ x $5\frac{1}{4}''$.

K. 352 Quay, Ostend. M. 348, Gr. 267, Sup. 318, etching. Cata-

Whistler. PRINTS—*Continued*

logued by Mansfield as "Fishing-quay, Ostend," and by Grolier as "Quai Ostend."

1 impression, 96.48, .127 x .175, 5″ x $6\frac{7}{8}$″.

K. 354 The Beach, Ostend. M. 347, Gr. 268, etching.

1 impression, 06.128, .081 x .182, $3\frac{3}{16}$″ x $7\frac{3}{16}$″.

K. 355 Courtyard, Brussels. M. 353, Gr. 270, W. 250, etching. Catalogued by Mansfield as "A Courtyard, Brussels," and by Wedmore as "Court-yard, Brussels."

1 impression, 06.240, .214 x .124, $8\frac{7}{16}$″ x $4\frac{7}{8}$″.

K. 356 Church, Brussels. M. 352, Gr. 269, W. 249, etching.

2 impressions, 1st state, 03.23, .126 x .173, 5″ x $6\frac{13}{16}$″; 04.456, .126 x .176, 5″ x $6\frac{15}{16}$″.

K. 357 The Barrow, Brussels. M. 356, Gr. 273, W. 253, etching.

1 impression, 3rd state, 88.9, .125 x .175, $4\frac{15}{16}$″ x $6\frac{7}{8}$″.

K. 358 High Street, Brussels. M. 357, Gr. 274, W. 254, etching.

1 impression, 2d state, 89.2, .124 x .175, $4\frac{7}{8}$″ x $6\frac{7}{8}$″.

K. 359 Flower-market, Brussels. M. 358, Gr. 386, Sup. 346, etching. Catalogued in the Supplement to Wedmore's Catalogue as "A Guild House, Brussels."

1 impression, 03.247, .177 x .066, 7″ x $2\frac{5}{8}$″.

K. 360 Gold-house, Brussels. M. 359, Gr. 387, Sup. 347, etching.

1 impression, 03.168, .177 x .067, 7″ x $2\frac{5}{8}$″.

K. 361 Palaces, Brussels. M. 355, Gr. 272, W. 252, etching. Catalogued by Grolier and Wedmore as "Palace, Brussels."

1 impression, 1st state, 88.8, .219 x .140, $8\frac{5}{8}$″ x $5\frac{1}{2}$″.

K. 362 Grand' Place, Brussels. M. 354, Gr. 271, W. 251, etching. Catalogued by Grolier and Wedmore as "Grande Place, Brussels."

1 impression, 03.246, .220 x .141, $8\frac{11}{16}$″ x $5\frac{9}{16}$″.

K. 364 Butter Street, Brussels. M. 363, Gr. 388, Sup. 348, etching. Catalogued in the Supplement to Wedmore's Catalogue as "Butler Street, Brussels."

1 impression, 88.19, .134 x .097, $5\frac{5}{16}$″ x $3\frac{13}{16}$″.

K. 365 Brussels Children. M. 362, Gr. 392, Sup. 352, etching.

1 impression, 03.170, .067 x .098, $2\frac{5}{8}$″ x $3\frac{7}{8}$″.

K. 366 Archway, Brussels. M. 361, Gr. 390, Sup. 350, etching.

1 impression, 03.169, .126 x .216, 5″ x $8\frac{1}{2}$″.

K. 367 Little Butter Street, Brussels. M. 364, Gr. 393, Sup. 353, etching. Catalogued in the Supplement to Wedmore's Catalogue as "Street, Brussels."

1 impression, 03.213, .182 x .083, $7\frac{3}{16}$″ x $3\frac{5}{16}$″.

Whistler. Prints—*Continued*

K. 368 Courtyard, Rue P. L. Courier. M. 369, Gr. 391, Sup. 351, and Sup. 333, etching. Catalogued twice in the Supplement to Wedmore's Catalogue, correctly as No. 351 and incorrectly under the title "Windows Opposite Hotel, Bourges," No. 333.

1 impression, earlier state than K. 1st, 08.2, .147 x .079, $5\frac{13}{16}''$ x $3\frac{1}{8}''$.

1 impression, 2d state (K. 1st), 89.13, .147 x .080, $5\frac{13}{16}''$ x $3\frac{1}{8}''$.

K. 371 Railway-station, Voves. M. 371, Gr. 356, Sup. 319, etching.

1 impression, 1st state, 89.16, .129 x .219, $5\frac{1}{8}''$ x $8\frac{5}{8}''$.

K. 373 Hôtel Croix Blanche, Tours. M. 373, Gr. 358, Sup. 321, etching.

1 impression, 2d state, 03.165, .176 x .125, $6\frac{15}{16}''$ x $4\frac{15}{16}''$.

K. 374 Market-place, Tours. M. 374, Gr. 359, Sup. 322, etching.

1 impression, 89.10, .269 x .135, $10\frac{5}{8}''$ x $5\frac{5}{16}''$.

K. 376 Hangman's House, Tours. M. 376, Gr. 360, Sup. 323, etching.

1 impression, 1st state, 06.124, .134 x .098, $5\frac{5}{16}''$ x $3\frac{7}{8}''$.

K. 377 Cellar-door, Tours. M. 377, Gr. 362, Sup. 325, etching.

1 impression, 1st state, 03.272, .146 x .079, $5\frac{3}{4}''$ x $3\frac{1}{8}''$.

K. 378 Château Bridorez. M. 378, Gr. 364, Sup. 327, etching. Catalogued by Mansfield as "Château Bridorez, Touraine," and by Grolier and in the Supplement to Wedmore's Catalogue as "Château."

1 impression, 89.8, .134 x .098, $5\frac{5}{16}''$ x $3\frac{7}{8}''$.

K. 380 Château Verneuil. M. 381, Gr. 394, Sup. 354, etching. Catalogued by Mansfield as "Château Verneuil, Touraine."

1 impression, 91.11, .178 x .126, 7″ x 5″.

K. 381 Doorway, Touraine. M. 380, Gr. 366, Sup. 329, etching.

1 impression, 03.211, .080 x .147, $3\frac{1}{8}''$ x $5\frac{13}{16}''$.

K. 382 Mairie, Loches. M. 382, Gr. 279, W. 259, etching.

1 impression, 3rd state, 89.7, .218 x .128, $8\frac{5}{8}''$ x $5\frac{1}{16}''$.

K. 383 Chancellerie, Loches. M. 383, Gr. 372, Sup. 334, etching.

1 impression, 2d state, 89.17, .269 x .164, $10\frac{5}{8}''$ x $6\frac{1}{2}''$.

K. 384 Hôtel de Ville, Loches. M. 384, Gr. 379, etching.

1 impression, 89.14, .268 x .163, $10\frac{9}{16}''$ x $6\frac{7}{16}''$.

K. 385 From Agnes Sorel's Walk. M. 385, Gr. 380, etching.

1 impression, 89.19, .134 x .267, $5\frac{5}{16}''$ x $10\frac{1}{2}''$.

K. 387 Theatre, Loches. M. 388, Gr. 375, Sup. 337, etching.

1 impression, 91.4, .101 x .067, 4″ x $2\frac{5}{8}''$.

Whistler. PRINTS—*Continued*

K. 389 Poultry-market, Loches. Etching.
1 impression, 13.49, .079 x .148, $3\frac{1}{8}''$ x $5\frac{13}{16}''$.

K. 390 Renaissance Window, Loches. M. 391, Gr. 378, Sup. 340, etching.
1 impression, 2d state, 94.21, .177 x .127, 7″ x 5″.

K. 392 Tour St. Antoine, Loches. M. 389, Gr. 376, Sup. 338, etching.
1 impression, 89.9, .146 x .080, $5\frac{3}{4}''$ x $3\frac{1}{8}''$.

K. 393 Château Amboise. M. 393, Gr. 382, Sup. 342, etching.
1 impression, 89.11, .100 x .068, $3\frac{15}{16}''$ x $2\frac{11}{16}''$.

K. 394 Clock-tower, Amboise. M. 394, Gr. 383, Sup. 343, etching.
1 impression, 89.12, .177 x .126, 7″ x 5″.

K. 395 Chapel Doorway, Montresor. M. 392, Gr. 381, Sup. 341, etching.
1 impression, 89.18, .177 x .127, 7″ x 5″.

K. 396 Gateway, Chartreux. M. 395, Gr. 384, Sup. 344, etching. Catalogued in Supplement to Wedmore's Catalogue as "Gateway, Chartreuse."
1 impression, 03.167, .135 x .097, $5\frac{5}{16}''$ x $3\frac{13}{16}''$.

K. 397 Under the Cathedral, Blois. M. 396, Gr. 385, Sup. 345, etching.
1 impression, 06.125, .215 x .128, $8\frac{1}{2}''$ x $5\frac{1}{16}''$.

K. 399 Hôtel Lallement, Bourges. M. 398, Gr. 368, Sup. 331, etching. Catalogued in the Supplement to Wedmore's Catalogue as "Hotel Allement, Bourges."
1 impression, 1st state, 03.212, .164 x .268, $6\frac{1}{2}''$ x $10\frac{9}{16}''$.
1 impression, 2d state, 89.30, .164 x .269, $6\frac{1}{2}''$ x $10\frac{5}{8}''$.

K. 400 Windows, Bourges. M. 399, Gr. 369, Sup. 332, etching.
1 impression, 1st state, 03.166, .147 x .080, $5\frac{13}{16}''$ x $3\frac{1}{8}''$.

K. 402 Notre Dame, Bourges. M. 401, Gr. 371, etching.
1 impression, 89.24, .219 x .130, $8\frac{5}{8}''$ x $5\frac{1}{8}''$.

K. 403 Steps, Amsterdam. M. 402, Gr. 280, W. 260, etching.
1 impression, 3rd state, 06.112, .241 x .164, $9\frac{1}{2}''$ x $6\frac{1}{2}''$.

K. 404 Square House, Amsterdam. M. 403, Gr. 281, W. 261, etching. Catalogued by Grolier and Wedmore as "Square House."
1 impression, 2d state, 06.113, .230 x .176, $9\frac{1}{16}''$ x $6\frac{15}{16}''$.

K. 405 Balcony, Amsterdam. M. 404, Gr. 282, W. 262, etching.
1 impression, 3rd state, 06.114, .273 x .168, $10\frac{3}{4}''$ x $6\frac{5}{8}''$.

K. 406 Long House-Dyer's-Amsterdam. M. 408, Gr. 286, W. 266, etching. Catalogued by Mansfield as "Long House, Amsterdam."

Whistler. Prints—*Continued*

1 impression, intermediate state between K. 2d and 3rd, 06.118, .164 x .269, $6\frac{1}{2}''$ x $10\frac{5}{8}''$.

1 impression, 3rd state, 05.200, .164 x .267, $6\frac{1}{2}''$ x $10\frac{1}{2}''$.

K. 407 Pierrot. M. 406, Gr. 284, W. 264, etching.

1 impression, 4th state, 06.116, .230 x .161, $9\frac{1}{16}''$ x $6\frac{3}{8}''$.

K. 408 Nocturne: Dance-house. M. 407, Gr. 285, W. 265, etching. Catalogued by Mansfield as "Nocturne: Dance House, Amsterdam."

1 impression, 1st state, 06.117, .271 x .168, $10\frac{11}{16}''$ x $6\frac{5}{8}''$.

K. 409 Bridge, Amsterdam. M. 409, Gr. 287, W. 267, etching.

1 impression, 1st state, 03.9, .163 x .238, $6\frac{7}{16}''$ x $9\frac{3}{8}''$.

1 impression, 2d state, 06.119, .164 x .239, $6\frac{1}{2}''$ x $9\frac{7}{16}''$.

K. 410 The Embroidered Curtain. M. 411, Gr. 289, Sup. 356, etching. Catalogued by Mansfield as "The Lace Curtain."

1 impression, 4th state, 06.126, .239 x .160, $9\frac{7}{16}''$ x $6\frac{5}{16}''$.

K. 412 Little Drawbridge, Amsterdam. M. 405, Gr. 283, W. 263, etching. Catalogued by Grolier and Wedmore as "Little Drawbridge."

1 impression, 1st state, 06.115, .176 x .127, $6\frac{15}{16}''$ x $5''$.

K. 413 The Mill. M. 415, Gr. 292, Sup. 358, etching.

1 impression, 1st state, 06.127, .160 x .240, $6\frac{5}{16}''$ x $9\frac{1}{2}''$.

K. 414 Little Nocturne, Amsterdam. M. 413, Gr. 291, Sup. 359, drypoint.

1 impression, 93.25, .134 x .098, $5\frac{5}{16}''$ x $3\frac{7}{8}''$.

K. 416 Zaandam. M. 414, Gr. 293, W. 268, etching.

1 impression, 2d state, 06.120, .130 x .218, $5\frac{1}{8}''$ x $8\frac{5}{8}''$.

K. 417 Quai de Montebello. M. 366, Gr. 346, Sup. 317, etching.

1 impression, 2d state, 03.32, .148 x .227, $5\frac{13}{16}''$ x $8\frac{15}{16}''$.

K. 418 Passages de l'Opéra. M. 367, Gr. 276, W. 256, etching.

1 impression, 03.156, .126 x .215, $5''$ x $8\frac{1}{2}''$.

K. 419 Rue de la Rochefoucault. M. 365, Gr. 345, Sup. 316, etching. Catalogued by Grolier and in the Supplement to Wedmore's Catalogue as "Rue Rochefoucault."

1 impression, 2d state, 02.136, .130 x .220, $5\frac{1}{8}''$ x $8\frac{11}{16}''$.

K. 421 Marchand de Vin. M. 429, Gr. 348, etching. Catalogued by Grolier as "Marchand de Vin, Paris."

1 impression, 06.129, .082 x .201, $3\frac{1}{4}''$ x $7\frac{15}{16}''$.

K. 423 Boulevard Poissonière. M. 418, Gr. 344, Sup. 315, etching. Catalogued by Mansfield, Grolier, and in the Supplement to Wedmore's Catalogue as "Boulevard Poissonnière."

1 impression, 05.1, .156 x .230, $6\frac{3}{16}''$ x $9\frac{1}{16}''$.

Whistler. PRINTS—*Continued*

K. 424 Fruit-shop, Paris. M. 427, Gr. 353, etching. Catalogued by Mansfield as "Fruit-Shop, Rue de Seine."
1 impression, 06.132, .125 x .215, $4\frac{15}{16}''$ x $8\frac{1}{2}''$.

K. 426 Terrace, Luxembourg Gardens, No. 2. M. 423, Gr. 352, etching. Catalogued by Mansfield as "Terrace, Luxembourg Gardens, No. 3," and by Grolier as "The Terrace, Luxembourg Gardens."
1 impression, 03.92, .127 x .175, $5''$ x $6\frac{7}{8}''$.

K. 427 Balustrade, Luxembourg Gardens. M. 422, etching. Catalogued by Mansfield as "Terrace, Luxembourg Gardens, No. 2."
1 impression, 06.123, .127 x .215, $5''$ x $8\frac{1}{2}''$.

K. 429 Pantheon, Luxembourg Gardens. M. 419, etching. Catalogued by Mansfield as "Luxembourg Gardens."
1 impression, 02.118, .082 x .200, $3\frac{1}{4}''$ x $7\frac{7}{8}''$.

K. 430 Polichinelle, Luxembourg Gardens. M. 424, etching.
1 impression, 04.155, .121 x .160, $4\frac{3}{4}''$ x $6\frac{5}{16}''$.

K. 431 Picture-shop, Rue de Seine. M. 428, Gr. 355, etching. Catalogued by Grolier as "The Picture Shop."
1 impression, 06.133, .151 x .189, $5\frac{15}{16}''$ x $7\frac{7}{16}''$.

K. 432 Newspaper-stall, Rue de Seine. M. 426, Gr. 349, etching. Catalogued by Grolier as "Rue de Seine."
1 impression, 1st state, 06.130, .081 x .200, $3\frac{3}{16}''$ x $7\frac{7}{8}''$.

K. 433 Atelier de Bijouterie. M. 430, Gr. 350, etching.
1 impression, 06.131, .127 x .217, $5''$ x $8\frac{9}{16}''$.

K. 434 Café Luxembourg. M. 425, Gr. 351, etching.
1 impression, 02.119, .098 x .135, $3\frac{7}{8}''$ x $5\frac{5}{16}''$.

K. 436 Café Corazza, Palais Royal. M. 432, etching.
1 impression, 03.95, .132 x .219, $5\frac{3}{16}''$ x $8\frac{5}{8}''$.
Both Kennedy and Mansfield Catalogues show the dimensions reversed; the plate is an oblong one, its height less than its length.

K. 438 Blanchisserie. M. 433, etching.
1 impression, 04.16, .180 x .150, $7\frac{1}{8}''$ x $5\frac{15}{16}''$.

K. 439 Rue Vauvilliers. M. 434, etching.
1 impression, 03.96, .222 x .130, $8\frac{3}{4}''$ x $5\frac{1}{8}''$.

K. 441 Mrs. Whibley. M. 438, etching.
1 impression, 04.169, .086 x .053, $3\frac{3}{8}''$ x $2\frac{1}{8}''$.

K. 442 Bohemians, Corsica. M. 440, Gr. 396, Sup. 360, etching.
1 impression, 03.94, .084 x .053, $3\frac{5}{16}''$ x $2\frac{1}{8}''$.
According to the Kennedy Catalogue, this was the last
Also Known as; Hole in the Wall, Ajaccio

Whistler. Prints—*Continued*

plate etched by Whistler, done in Corsica in the winter of 1900-1901.

App. III:

Fitzroy Square. M. app., IV, etching.

1 impression, 05.204, .127 x .092, 5″ x $3\frac{5}{8}$″. Bitten and printed after Whistler's death.

Undescribed by Kennedy:

Mrs. Leyland. Drypoint.

1 impression, 04.6, .232 x .158, $9\frac{1}{8}$″ x $6\frac{1}{4}$″.

WHISTLER ETCHINGS CATALOGUED BY KENNEDY BUT NOT REPRESENTED IN FREER COLLECTION

K. 2 Trees in a Park.
K. 8 Annie Haden with Books.
K. 12 La Mère Gérard, Stooping.
K. 72 Westminster Bridge in Progress.
K. 87 Sketching, No. 2.
K. 132 Young Woman, Standing.
K. 221 Wool-carders.
K. 225 Stables.
K. 283 Gates, City, London.
K. 286 Hansom Cab. (Wimpole Street).
K. 301 Children, Gray's Inn.
K. 333 Nora Quinn.
K. 337 The Japanese Dress.
K. 342 Model Stooping.
K. 350 Market, Calais.
K. 353 Canal, Ostend.
K. 363 House of the Swan, Brussels.
K. 369 Place Daumont.
K. 370 The Wine-shop.
K. 372 Rue des Bons Enfants, Tours.
K. 375 Little Market-place, Tours.
K. 379 Château, Touraine.
K. 386 Market-women, Loches.
K. 388 Market-place, Loches.
K. 391 Hôtel de la Promenade, Loches.
K. 398 Court of the Monastery of St. Augustine, Bourges.
K. 401 Windows opposite Hotel, Bourges.
K. 411 Church, Amsterdam.
K. 415 Jews' Quarter, Amsterdam.

Whistler. PRINTS—*Continued*

K. 420 Carpet-menders.
K. 422 Sunflowers, Rue des Beaux-Arts.
K. 425 Terrace, Luxembourg Gardens, No. 1.
K. 428 Bébés, Luxembourg Gardens.
K. 435 Marchand de Meubles, Rue du Four.
K. 437 The Bearskin.
K. 440 Street Scene.
Appendix I Anacapa Island.
Appendix II Portrait of a Lady.
Appendix IV Robert Barr.

WHISTLER LITHOGRAPHS AND LITHOTINTS

Notes.—Subject titles are preceded by the corresponding number in Edward G. Kennedy's Catalogue (K), *The Lithographs by Whistler,* New York, 1914. The letters T.W. following the title refer to the catalogue compiled by Thomas R. Way, *Mr. Whistler's Lithographs,* 2d edition, London, 1905. Sig. denotes signed with the Butterfly on the drawing.

Measurements denote the size of the drawing and are given both in the metric system and in inches unless otherwise defined.

Some of Whistler's lithographs and lithotints were distinctively published and each such occasion is noted after the individual title in the list.

Titles of the known subjects which are not represented in the Freer Collection follow this list.

K. 1 Study. T.W. 1, lithograph, unsigned.
1 impression, 05.205, .262 x .149, $10\frac{5}{16}''$ x $5\frac{7}{8}''$.

K. 2 Study. T.W. 2, lithotint, sig.
1 impression, 05.206, .257 x .235, $10\frac{1}{8}''$ x $9\frac{1}{4}''$.

K. 3 Study. T.W. 3, lithograph, sig.
1 impression, 06.134, .267 x .203, $10\frac{1}{2}''$ x 8″.

K. 4 Limehouse. T.W. 4a, lithotint.
1 impression, 1st state, 06.60, .173 x .264, $6\frac{13}{16}''$ x $10\frac{7}{16}''$.
Print signed in pencil, the Butterfly.

K. 4 Limehouse. T.W. 4, lithotint, sig.
1 impression, 2d state, 06.135, .173 x .263, $6\frac{13}{16}''$ x $10\frac{3}{8}''$.
In this state, published in *Art Notes.*

K. 5 Nocturne. T.W. 5, lithotint, sig.
2 impressions, 06.136, .172 x .264, $6\frac{3}{4}''$ x $10\frac{7}{16}''$; 05.208, .172 x .257, $6\frac{3}{4}''$ x $10\frac{1}{8}''$. 05.208 signed in pencil, Whistler.
Published in *Art Notes.*

Whistler. Lithographs and Lithotints—*Continued*

K. 6 The Toilet. T.W. 6a, lithotint, sig.
1 impression, 1st state, 05.207, .259 x .163, $10\frac{3}{16}''$ x $6\frac{7}{16}''$.

K. 6 The Toilet. T.W. 6, lithotint, sig.
1 impression, 2d state, 07.362, .259 x .165, $10\frac{3}{16}''$ x $6\frac{1}{2}''$.
Published in this state in *Piccadilly,* July 1878.

K. 7 Early Morning. T.W. 7a, lithotint, sig.
1 impression, 1st state, 03.79, .165 x .261, $6\frac{1}{2}''$ x $10\frac{5}{16}''$.

K. 7 Early Morning. T.W. 7, lithotint, sig.
2 impressions, 2d state, 96.36, .165 x .259, $6\frac{1}{2}''$ x $10\frac{3}{16}''$; 05.209, .165 x .259, $6\frac{1}{2}''$ x $10\frac{3}{16}''$. 96.36 signed in pencil, the Butterfly.
Drawn for *Piccadilly* on the same stone as K. 6 and printed but never published.

K. 8 The Broad Bridge. T.W. 8, lithotint, sig.
1 impression, 95.5, .185 x .280, $7\frac{5}{16}''$ x 11″.
Published in *Piccadilly.*

K. 9 The Tall Bridge. T.W. 9, lithotint, sig.
1 impression, 88.22, .276 x .181, $10\frac{7}{8}''$ x $7\frac{1}{8}''$.
Drawn for *Piccadilly* on the same stone as K. 8 and printed but never published.

K. 10 Gaiety Stage Door. T.W. 10, lithograph, sig.
2 impressions, 88.23, .123 x .196, $4\frac{7}{8}''$ x $7\frac{3}{4}''$; 88.24, .123 x .195, $4\frac{7}{8}''$ x $7\frac{11}{16}''$. 88.24 signed in pencil, the Butterfly.
Published in *Art Notes.*

K. 11 Victoria Club. T.W. 11, lithograph, sig.
2 impressions, 88.25, .205 x .135, $8\frac{1}{16}''$ x $5\frac{5}{16}''$; 88.26, .204 x .135, $8\frac{1}{16}''$ x $5\frac{5}{16}''$. 88.25 signed in pencil, the Butterfly.
Published in *Art Notes.*

K. 12 Old Battersea Bridge. T.W. 12, lithograph, sig.
2 impressions, 2d state, 88.27, .142 x .333, $5\frac{5}{8}''$ x $13\frac{1}{8}''$; 88.28, .147 x .333, $5\frac{13}{16}''$ x $13\frac{1}{8}''$. 88.28 signed in pencil, the Butterfly.
Published in this state in *Art Notes.*

K. 13 Reading. T.W. 13a, lithograph, sig.
1 impression, 1st state, 03.80, .249 x .366, $9\frac{13}{16}''$ x $14\frac{3}{8}''$. This impression is a print from the large stone upon which were drawn also a smaller version of No. 13 treated more in outline, and a large unfinished study of the same model, seated to the right with a dark

Whistler. LITHOGRAPHS AND LITHOTINTS—*Continued*

background. These figures were cleaned off for printing of the 2d state for publication.

K. 13 Reading. T.W. 13, lithograph, sig.

2 impressions, 2d state, 88.29, .154 x .127, $6\frac{1}{16}''$ x 5″; 88.30, .154 x .127, $6\frac{1}{16}''$ x 5″. 88.30 signed in pencil, the Butterfly.

Published in this state in *Art Notes*.

K. 14 The Fan. T.W. 14, lithograph, sig.

2 impressions, 04.67, .205 x .159, $8\frac{1}{16}''$ x $6\frac{1}{4}''$; 04.68, .203 x .158, 8″ x $6\frac{1}{4}''$.

K. 15 Study. T.W. 15, lithotint, sig.

1 impression, 03.81, .260 x .165, $10\frac{1}{4}''$ x $6\frac{1}{2}''$.

K. 16 Entrance Gate. T.W. 16, lithograph, sig.

2 impressions, 06.137, .150 x .121, $5\frac{15}{16}''$ x $4\frac{3}{4}''$; 06.138, .150 x .121, $5\frac{15}{16}''$ x $4\frac{3}{4}''$.

K. 17 Churchyard. T.W. 17, lithograph, sig.

2 impressions, 06.139, .208 x .171, $8\frac{1}{4}''$ x $6\frac{3}{4}''$; 06.140, .206 x .174, $8\frac{1}{8}''$ x $6\frac{7}{8}''$.

K. 18 Little Court, Cloth Fair. T.W. 18, lithograph, sig.

2 impressions, 06.141, .191 x .091, $7\frac{1}{2}''$ x $3\frac{5}{8}''$; 06.142, .191 x .091, $7\frac{1}{2}''$ x $3\frac{5}{8}''$.

K. 19 Lindsey Row, Chelsea. T.W. 19, lithograph, sig. Catalogued by Way as "Lindsay Row, Chelsea."

2 impressions, 06.143, .127 x .203, 5″ x 8″; 06.144, .127 x .203, 5″ x 8″.

K. 20 Chelsea Shops. T.W. 20, lithograph, sig.

2 impressions, 06.145, .095 x .197, $3\frac{3}{4}''$ x $7\frac{3}{4}''$; 06.146, .095 x .195, $3\frac{3}{4}''$ x $7\frac{11}{16}''$.

K. 21 Drury Lane Rags. T.W. 21, lithograph, sig.

1 impression, 06.147, .150 x .162, $5\frac{15}{16}''$ x $6\frac{3}{8}''$.

K. 22 Chelsea Rags. T.W. 22, lithograph, sig.

2 impressions, 06.148, .181 x .157, $7\frac{1}{8}''$ x $6\frac{3}{16}''$; 06.313, .183 x .158, $7\frac{1}{4}''$ x $6\frac{1}{4}''$.

Published in *The Albemarle,* under the title "A Song on Stone."

K. 23 Courtyard, Chelsea Hospital. T.W. 23, lithograph, sig.

1 impression, 06.149, .214 x .164, $8\frac{7}{16}''$ x $6\frac{1}{2}''$.

K. 24 The Farriers. T.W. 24, lithograph, sig.

1 impression, 06.150, .199 x .179, $7\frac{13}{16}''$ x $7\frac{1}{16}''$. Print signed in pencil, the Butterfly.

Whistler. Lithographs and Lithotints—*Continued*

K. 25 The Winged Hat. T.W. 25, lithograph, sig.
1 impression, 95.6, .179 x .171, $7\frac{1}{16}''$ x $6\frac{3}{4}''$.
Published in *The Whirlwind.*

K. 26 Gants de Suède. T.W. 26, lithograph, sig.
1 impression, 06.151, .215 x .102, $8\frac{1}{2}''$ x $4''$.
Published in *The Studio.*

K. 27 The Tyresmith. T.W. 27, lithograph, sig.
1 impression, 93.27, .165 x .172, $6\frac{1}{2}''$ x $6\frac{3}{4}''$.
Published in *The Whirlwind.*

K. 28 Maunder's Fish-shop. T.W. 28, lithograph, sig.
2 impressions, 98.412, .184 x .171, $7\frac{1}{4}''$ x $6\frac{3}{4}''$; 06.152, .190 x .171, $7\frac{1}{2}''$ x $6\frac{3}{4}''$.
Published in *The Whirlwind.*

K. 29 The Little Nude Model, Reading. T.W. 29, lithograph, sig.
1 impression, 06.153, .168 x .178, $6\frac{5}{8}''$ x $7''$.

K. 30 The Dancing Girl. T.W. 30, lithograph, sig.
1 impression, 06.154, .181 x .143, $7\frac{1}{8}''$ x $5\frac{5}{8}''$.

K. 31 Model Draping. T.W. 31, lithograph, sig.
1 impression, 06.155, .188 x .112, $7\frac{3}{8}''$ x $4\frac{7}{16}''$. This seems to be a later state than the one reproduced in the Kennedy Catalogue. The Butterfly on the left side has been removed, thus reducing the width of the design from the $5\frac{1}{4}''$ given by both Kennedy and Way.

K. 32 The Horoscope. T.W. 32, lithograph, unsigned.
1 impression, 06.156, .162 x .158, $6\frac{3}{8}''$ x $6\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 33 The Novel—Girl Reading. T.W. 33, lithograph, sig.
1 impression, 06.157, .198 x .078, $7\frac{13}{16}''$ x $3\frac{1}{16}''$. Print signed in pencil, the Butterfly.

K. 34 Gatti's. T.W. 34, lithograph, sig.
1 impression, 06.158, .171 x .134, $6\frac{3}{4}''$ x $5\frac{5}{16}''$.

K. 35 Hotel Colbert, Windows. T.W. 35, lithograph, sig.
1 impression, 06.159, .168 x .126, $6\frac{5}{8}''$ x $5''$.

K. 36 Cocks and Hens, Hotel Colbert. T.W. 36, lithograph, sig.
1 impression, 06.160, .196 x .142, $7\frac{3}{4}''$ x $5\frac{5}{8}''$.

K. 37 Staircase. T.W. 37, lithograph, sig.
1 impression, 05.210, .184 x .161, $7\frac{1}{4}''$ x $6\frac{3}{8}''$.

K. 38 The Garden. T.W. 38, lithograph, sig.
1 impression, 06.161, .170 x .182, $6\frac{11}{16}''$ x $7\frac{3}{16}''$.

K. 39 Vitré—the Canal. T.W. 39, lithograph, sig.
1 impression, 94.6, .235 x .148, $9\frac{1}{4}''$ x $5\frac{13}{16}''$. Print signed

Whistler. LITHOGRAPHS AND LITHOTINTS—*Continued*

in pencil, the Butterfly. Catalogued by T. R. Way as "Vitré—The Canal, in Brittany."

K. 40 The Market-place—Vitré. T.W. 40, lithograph, sig.

1 impression, 94.7, .200 x .158, $7\frac{7}{8}''$ x $6\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 41 Gabled Roofs, Vitré. T.W. 41, lithograph, sig.

1 impression, 94.8, .197 x .157, $7\frac{3}{4}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly. Catalogued by T. R. Way as "Gabled Roofs."

K. 42 The Clock-makers, Paimpol. T.W. 42, lithograph, sig.

1 impression, 94.9, .202 x .145, $7\frac{15}{16}''$ x $5\frac{11}{16}''$. Print signed in pencil, the Butterfly.

K. 43 The Steps, Luxembourg Gardens. T.W. 43, lithograph, sig.

1 impression, 94.10, .210 x .157, $8\frac{1}{4}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly. Catalogued by T. R. Way as "The Steps, Luxembourg."

K. 44 Conversation under the Statue, Luxembourg Gardens. T.W. 44, lithograph, sig.

1 impression, 94.11, .172 x .152, $6\frac{3}{4}''$ x $6''$. Print signed in pencil, the Butterfly.

K. 45 The Pantheon, from the Terrace of the Luxembourg Gardens. T.W. 45, lithograph, sig.

1 impression, 94.12, .181 x .160, $7\frac{1}{8}''$ x $6\frac{5}{16}''$. Print signed in pencil, the Butterfly.

K. 46 The Draped Figure, Seated. T.W. 46, lithograph, sig.

2 impressions, 94.13, .182 x .162, $7\frac{3}{16}''$ x $6\frac{3}{8}''$; 06.162, .182 x .159, $7\frac{3}{16}''$ x $6\frac{1}{4}''$. Both prints signed in pencil, the Butterfly.

Published in *L'Estampe Originale.*

K. 47 Nude Model, Reclining. T.W. 47, lithograph, sig.

2 impressions, 94.42, .112 x .213, $4\frac{7}{16}''$ x $8\frac{3}{8}''$; 06.163, .110 x .213, $4\frac{5}{16}''$ x $8\frac{3}{8}''$. Both prints signed in pencil, the Butterfly.

K. 48 Nursemaids—Les Bonnes du Luxembourg. T.W. 48, lithograph, sig.

1 impression, 06.164, .200 x .155, $7\frac{7}{8}''$ x $6\frac{1}{8}''$. Print signed in pencil, the Butterfly.

Published in the *Art Journal.*

K. 49 The Long Balcony. T.W. 49, lithograph, sig.

1 impression, 06.165, .204 x .157, $8\frac{1}{16}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.

Whistler. Lithographs and Lithotints—*Continued*

K. 50 The Little Balcony. T.W. 50, lithograph, sig.
1 impression, 06.166, .200 x .137, $7\frac{7}{8}''$ x $5\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 51 Little Draped Figure—Leaning. T.W. 51, lithograph, sig.
1 impression, 06.167, .178 x .146, $7''$ x $5\frac{3}{4}''$. Print signed in pencil, the Butterfly.

K. 52 The Long Gallery, Louvre. T.W. 52, lithograph, sig.
1 impression, 06.168, .216 x .156, $8\frac{1}{2}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.
Published in *The Studio*.

K. 53 The Whitesmiths—Impasse des Carmélites. T.W. 53, lithograph, sig.
1 impression, 06.169, .219 x .162, $8\frac{5}{8}''$ x $6\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 54 Tête-à-tête in the Garden. T.W. 54, lithograph, sig.
1 impression, 06.170, .195 x .162, $7\frac{11}{16}''$ x $6\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 55 The Terrace, Luxembourg. T.W. 55, lithograph, sig.
1 impression, 06.171, .098 x .211, $3\frac{7}{8}''$ x $8\frac{5}{16}''$. Print signed in pencil, the Butterfly.

K. 56 The Little Café au Bois. T.W. 56, lithograph, sig.
1 impression, 06.172, .209 x .157, $8\frac{1}{4}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.

K. 57 Late Picquet. T.W. 57, lithograph, sig.
1 impression, 06.173, .191 x .153, $7\frac{1}{2}''$ x $6''$. Print signed in pencil, the Butterfly.

K. 58 The Laundress—La Blanchisseuse de la Place Dauphine. T.W. 58, lithograph, sig.
1 impression, 06.174, .229 x .155, $9''$ x $6\frac{1}{8}''$. Print signed in pencil, the Butterfly.

K. 59 Rue Furstenburg. T.W. 59, lithograph, sig.
1 impression, 06.175, .222 x .160, $8\frac{3}{4}''$ x $6\frac{5}{16}''$. Print signed in pencil, the Butterfly.

K. 60 Confidences in the Garden. T.W. 60, lithograph, sig.
2 impressions, 06.176, .212 x .162, $8\frac{3}{8}''$ x $6\frac{7}{16}''$; 06.177, .212 x .162, $8\frac{3}{8}''$ x $6\frac{7}{16}''$. Both prints signed in pencil, the Butterfly. T. R. Way's Catalogue gives $5\frac{3}{8}''$ as the height of this subject; this is an error.

K. 61 La Jolie New Yorkaise. T.W. 61, lithograph, sig.
1 impression, 06.178, .227 x .155, $8\frac{15}{16}''$ x $6\frac{1}{8}''$. Print signed in pencil, the Butterfly.

Whistler. LITHOGRAPHS AND LITHOTINTS—*Continued*

K. 62 La Belle Dame Paresseuse. T.W. 62, lithograph, sig.
1 impression, 06.179, .235 x .173, $9\frac{1}{4}''$ x $6\frac{13}{16}''$. Print signed in pencil, the Butterfly.

K. 63 La Belle Jardinière. T.W. 63, lithograph, sig.
1 impression, 06.180, .225 x .159, $8\frac{7}{8}''$ x $6\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 64 The Duet. T.W. 64, lithograph, sig.
1 impression, 03.280, .245 x .162, $9\frac{11}{16}''$ x $6\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 65 The Duet, No. 2. T.W. 65, lithograph, sig.
1 impression, 03.281, .217 x .173, $8\frac{9}{16}''$ x $6\frac{13}{16}''$. Print signed in pencil, the Butterfly.

K. 66 Stéphane Mallarmé. T.W. 66, lithograph, sig.
1 impression, 93.21, .096 x .070, $3\frac{13}{16}''$ x $2\frac{3}{4}''$. Print entitled and signed in pencil, the Butterfly. Drawn for a frontispiece to *The Poet's Works,* printed in Paris.

K. 67 The Draped Figure, Back View. T.W. 67, lithograph, sig.
1 impression, 06.181, .207 x .150, $8\frac{3}{16}''$ x $5\frac{15}{16}''$. Print signed in pencil, the Butterfly.

K. 68 La Robe Rouge. T.W. 68, lithograph, sig.
1 impression, 06.182, .188 x .153, $7\frac{3}{8}''$ x $6''$. Print signed in pencil, the Butterfly.
Published in *The Studio.*

K. 69 La Belle Dame Endormie. T.W. 69, lithograph, sig.
1 impression, 06.183, .197 x 156, $7\frac{3}{4}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.

K. 70 La Fruitière de la Rue de Grenelle. T.W. 70, lithograph, sig.
1 impression, 06.184, .229 x .155, $9''$ x $6\frac{1}{8}''$. Print signed in pencil, the Butterfly.

K. 71 The Sisters. T.W. 71, lithograph, sig.
2 impressions, 2d state, 03.82, .150 x .230, $5\frac{15}{16}''$ x $9\frac{1}{16}''$; 06.185, .150 x .230, $5\frac{15}{16}''$ x $9\frac{1}{16}''$. 06.185 signed in pencil, the Butterfly.

K. 72 The Forge—Passage du Dragon. T.W. 72a, lithograph, sig.
1 impression, 1st state, 06.186, .220 x .156, $8\frac{11}{16}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.

K. 72 The Forge—Passage du Dragon. T.W. 72, lithograph, sig.
1 impression, 2d state, 07.363, .220 x .156, $8\frac{11}{16}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.

K. 73 The Smith—Passage du Dragon. T.W. 73a, lithograph, sig.
1 impression, 1st state, 12.1, .247 x .152, $9\frac{3}{4}''$ x $6''$.

Whistler. Lithographs and Lithotints—*Continued*

K. 73 The Smith—Passage du Dragon. T.W. 73, lithograph, sig.
1 impression, 2d state, 06.187, .245 x .157, $9\frac{11}{16}''$ x $6\frac{3}{16}''$. Print signed in pencil, the Butterfly.

K. 74 The Priest's House—Rouen. T.W. 74, lithograph, sig.
2 impressions, 2d state, 96.60, .236 x .160, $9\frac{5}{16}''$ x $6\frac{5}{16}''$; 07.364, .236 x .160, $9\frac{5}{16}''$ x $6\frac{5}{16}''$. Both prints signed in pencil, the Butterfly.

K. 75 A Portrait: Miss Howells. T.W. 75a, lithograph, sig.
1 impression, 1st state, 12.2, .226 x .156, $8\frac{15}{16}''$ x $6\frac{3}{16}''$.

K. 75 A Portrait: Miss Howells. T.W. 75b, lithograph, sig.
1 impression, 2d state, 03.83, .225 x .188, $8\frac{7}{8}''$ x $7\frac{3}{8}''$.

K. 76 Figure Study. T.W. 76, lithograph, sig.
1 impression, 06.188, .187 x .141, $7\frac{3}{8}''$ x $5\frac{9}{16}''$. Print signed in pencil, the Butterfly.

K. 77 Study. T.W. 77, lithograph, sig.
1 impression, 06.189, .182 x .093, $7\frac{3}{16}''$ x $3\frac{11}{16}''$. Print signed in pencil, the Butterfly.

K. 78 The Doctor. T.W. 78, lithograph, unsigned.
2 impressions, 06.190, .178 x .127, 7″ x 5″; 06.315, .178 x .130, 7″ x $5\frac{1}{8}''$. 06.190 signed in pencil, the Butterfly. Portrait of Whistler's Brother, Dr. W. Whistler.
Published in *The Pageant.*

K. 79 Walter Sickert. T.W. 79, lithograph, unsigned.
1 impression, 05.108, .184 x .141, $7\frac{1}{4}''$ x $5\frac{9}{16}''$.

K. 80 Mother and Child, No. 1. T.W. 80, lithograph, sig.
1 impression, 96.61, .181 x .191, $7\frac{1}{8}''$ x $7\frac{1}{2}''$. Print signed in pencil, the Butterfly.

K. 81 Back of the Gaiety Theatre. T.W. 81, lithograph, unsigned.
1 impression, 05.211, .261 x .229, $10\frac{5}{16}''$ x 9″.

K. 82 Girl with Bowl. T.W. 82, lithograph, sig.
1 impression, 96.62, .136 x .067, $5\frac{3}{8}''$ x $2\frac{5}{8}''$. Print signed in pencil, the Butterfly.
Published in *L'Imagier.*

K. 83 The Little Doorway, Lyme Regis. T.W. 83, lithograph, sig.
1 impression, 96.63, .232 x .154, $9\frac{1}{8}''$ x $6\frac{1}{16}''$. Print signed in pencil, the Butterfly.

K. 84 The Master Smith. T.W. 84, lithograph, sig.
2 impressions, 96.64, .105 x .073, $4\frac{1}{8}''$ x $2\frac{7}{8}''$; 05.64, .105 x .073, $4\frac{1}{8}''$ x $2\frac{7}{8}''$. Both prints signed in pencil, the Butterfly. Inscription in pencil on mount of 05.64 by the artist.

Whistler. LITHOGRAPHS AND LITHOTINTS—*Continued*

K. 85 The Sunny Smithy. T.W. 85, lithograph, sig.
1 impression, 05.109, .140 x .204, $5\frac{1}{2}''$ x $8\frac{1}{16}''$.

K. 86 The Good Shoe. T.W. 86, lithograph, sig.
1 impression, 96.65, .168 x .120, $6\frac{5}{8}''$ x $4\frac{3}{4}''$. Print signed in pencil, the Butterfly.

K. 87 Father and Son. T.W. 87, lithograph, sig.
1 impression, 02.122, .206 x .152, $8\frac{1}{8}''$ x $6''$.

K. 88 The Smith's Yard. T.W. 88, lithograph, sig.
1 impression, 96.66, .185 x .153, $7\frac{5}{16}''$ x $6''$. Print signed in pencil, the Butterfly.
Published in *The Studio*.

K. 89 The Strong Arm. T.W. 89, lithograph, sig.
1 impression, 96.67, .197 x .159, $7\frac{3}{4}''$ x $6\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 90 The Blacksmith. T.W. 90, lithograph, sig.
2 impressions, 3rd state, 96.68, .212 x .160, $8\frac{3}{8}''$ x $6\frac{5}{16}''$; 96.101, .212 x .152, $8\frac{3}{8}''$ x $6''$. Both prints signed in pencil, the Butterfly.

K. 91 The Brothers. T.W. 91, lithograph, sig.
1 impression, 96.69, .204 x .152, $8\frac{1}{16}''$ x $6''$. Print signed in pencil, the Butterfly.

K. 92 The Fair. T.W. 92, lithograph, sig.
1 impression, 06.191, .235 x .157, $9\frac{1}{4}''$ x $6\frac{3}{16}''$.

K. 93 John Grove. T.W. 93, lithograph, sig.
1 impression, 05.111, .207 x .153, $8\frac{3}{16}''$ x $6''$.

K. 94 The Little Steps, Lyme Regis. T.W. 94, lithograph, sig.
1 impression, 96.70, .213 x .147, $8\frac{3}{8}''$ x $5\frac{13}{16}''$. Print signed in pencil, the Butterfly.

K. 95 Study of a Horse. T.W. 95, lithograph, sig.
1 impression, 02.123, .083 x .123, $3\frac{5}{16}''$ x $4\frac{7}{8}''$.

K. 96 Sunday, Lyme Regis. T.W. 96, lithograph, sig.
1 impression, 96.37, .197 x .116, $7\frac{3}{4}''$ x $4\frac{9}{16}''$. Print signed in pencil, the Butterfly.

K. 97 Fifth of November. T.W. 97, lithograph, sig.
1 impression, 06.192, .164 x .165, $6\frac{1}{2}''$ x $6\frac{1}{2}''$. Print signed in pencil, the Butterfly.

K. 98 The Old Smith's Story. T.W. 98, lithograph, sig.
1 impression, 96.71, .197 x .153, $7\frac{3}{4}''$ x $6''$.

K. 99 Figure Study. T.W. 99, lithograph, sig.
2 impressions, 03.84, .200 x .152, $7\frac{7}{8}''$ x $6''$, printed in color; 12.3, .168 x .139, $6\frac{5}{8}''$ x $5\frac{1}{2}''$, printed without color and signed in pencil, the Butterfly.

Whistler. Lithographs and Lithotints—*Continued*

K. 100 Red House, Paimpol. T.W. 100, lithograph, sig.
1 impression, 94.14, .229 x .162, 9″ x $6\frac{3}{8}$″, printed in color and signed in pencil, the Butterfly.

K. 101 Yellow House, Lannion. T.W. 101, lithograph, sig.
1 impression, 94.15, .243 x .161, $9\frac{5}{8}$″ x $6\frac{3}{8}$″, printed in color and signed in pencil, the Butterfly.

K. 102 Mother and Child, No. 2. T.W. 102, lithograph, sig.
1 impression, 96.72, .172 x .196, $6\frac{3}{4}$″ x $7\frac{3}{4}$″.

K. 103 Firelight. T.W. 103, lithograph, sig.
1 impression, 06.193, .187 x .150, $7\frac{3}{8}$″ x $5\frac{15}{16}$″. Print signed in pencil, the Butterfly.

K. 104 Firelight, Joseph Pennell, No. 1. T.W. 104, lithograph, sig.
2 impressions, 96.73, .164 x .140, $6\frac{1}{2}$″ x $5\frac{1}{2}$″; 06.314, .165 x .140, $6\frac{1}{2}$″ x $5\frac{1}{2}$″. 96.73 signed in pencil, the Butterfly.
Published in *Lithography and Lithographers,* by E. Robins and Joseph Pennell, London, 1915.

K. 105 Firelight, Joseph Pennell, No. 2. T.W. 105, lithograph, sig.
1 impression, 96.74, .165 x .130, $6\frac{1}{2}$″ x $5\frac{1}{8}$″. Print signed in pencil, the Butterfly.

K. 106 The Barber's Shop in the Mews. T.W. 106, lithograph, sig.
1 impression, 04.156, .190 x .120, $7\frac{1}{2}$″ x $4\frac{3}{4}$″.

K. 107 Study: Mr. Thomas Way, No. 1. T.W. 107, lithograph, sig.
1 impression, 03.85, .187 x .120, $7\frac{3}{8}$″ x $4\frac{3}{4}$″. Catalogued by Thomas Way as "Study, No. 1."

K. 108 Study: Mr. Thomas Way, No. 2. T.W. 108, lithograph, sig.
1 impression, 05.112, .168 x .113, $6\frac{5}{8}$″ x $4\frac{7}{16}$″. Catalogued by Thomas Way as "Study, No. 2."

K. 109 Kensington Gardens. T.W. 109, lithograph, sig.
1 impression, 04.157, .156 x .147, $6\frac{3}{16}$″ x $5\frac{13}{16}$″.

K. 110 Little Evelyn. T.W. 110, lithograph, sig.
1 impression, 96.38, .165 x .116, $6\frac{1}{2}$″ x $4\frac{9}{16}$″. Print signed in pencil, the Butterfly.
Published in the *Art Journal.*

K. 111 Study, Joseph Pennell. T.W. 111, lithograph, sig.
1 impression, 03.86, .198 x .104, $7\frac{13}{16}$″ x $4\frac{1}{8}$″.

K. 112 The Russian Schube. T.W. 112, lithograph, sig.
1 impression, 96.75, .177 x .148, 7″ x $5\frac{7}{8}$″. Print signed in pencil, the Butterfly.

K. 113 Needlework. T.W. 113, lithograph, sig.
1 impression, 02.124, .194 x .143, $7\frac{5}{8}$″ x $5\frac{5}{8}$″. Print signed in pencil, the Butterfly.

Whistler. LITHOGRAPHS AND LITHOTINTS—*Continued*

K. 114 The Manager's Window, Gaiety Theatre. T.W. 114, lithograph, sig.
1 impression, 96.76, .175 x .136, $6\frac{7}{8}''$ x $5\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 115 Little Dorothy. T.W. 115, lithograph, sig.
1 impression, 05.110, .191 x .136, $7\frac{1}{2}''$ x $5\frac{3}{8}''$.

K. 116 Portrait Study—Mrs. Phillip. T.W. 116, lithograph, sig.
1 impression, 05.11, .184 x .112, $7\frac{1}{4}''$ x $4\frac{7}{16}''$. Catalogued by Thomas Way as "Portrait Study."

K. 117 Portrait Study—Mr. A. J. Pollitt. T.W. 117, lithograph, sig.
1 impression, 06.61, .191 x .121, $7\frac{1}{2}''$ x $4\frac{3}{4}''$.

K. 118 Savoy Pigeons. T.W. 118, lithograph, sig.
1 impression, 02.125, .197 x .136, $7\frac{3}{4}''$ x $5\frac{3}{8}''$.
Published in *The Studio*.

K. 119 Evening—Little Waterloo Bridge. T.W. 119, lithograph, sig.
1 impression, 96.77, .120 x .191, $4\frac{3}{4}''$ x $7\frac{1}{2}''$. Print signed in pencil, the Butterfly.

K. 120 Charing Cross Railway Bridge. T.W. 120, lithograph, sig.
1 impression, 96.78, .131 x .213, $5\frac{3}{16}''$ x $8\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 121 Little London. T.W. 121, lithograph, sig.
1 impression, 96.79, .187 x .136, $7\frac{3}{8}''$ x $5\frac{3}{8}''$. Print signed in pencil, the Butterfly.

K. 122 The Siesta. T.W. 122, lithograph, sig.
1 impression, 05.99, .136 x .210, $5\frac{3}{8}''$ x $8\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 123 Waterloo Bridge. T.W. 123, lithograph, sig.
1 impression, 96.80, .172 x .127, $6\frac{3}{4}''$ x $5''$. Print signed in pencil, the Butterfly.

K. 124 By the Balcony. T.W. 124, lithograph, sig.
1 impression, 05.212, .216 x .140, $8\frac{1}{2}''$ x $5\frac{1}{2}''$.

K. 125 The Thames. T.W. 125a, lithotint, sig.
1 impression, 1st state, 02.141, .265 x .196, $10\frac{7}{16}''$ x $7\frac{3}{4}''$.

K. 125 The Thames. T.W. 125b, lithotint, sig.
1 impression, 2d state, 02.142, .267 x .195, $10\frac{1}{2}''$ x $7\frac{11}{16}''$.

K. 125 The Thames. T.W. 125, lithotint, sig.
1 impression, 3rd state, 02.140, .267 x .195, $10\frac{1}{2}''$ x $7\frac{11}{16}''$.

K. 126 St. Anne's, Soho. T.W. 126, lithograph, sig.
1 impression, 06.194, .190 x .131, $7\frac{1}{2}''$ x $5\frac{3}{16}''$.

K. 127 Sketch of Mr. Henley. T.W. 127, lithograph, sig.
1 impression, 05.12, .174 x .132, $6\frac{7}{8}''$ x $5\frac{3}{16}''$.

Whistler. Lithographs and Lithotints—*Continued*

K. 128 The Butcher's Dog. T.W. 128, lithograph, sig.
1 impression, 4th state, 96.81, .181 x .133, $7\frac{1}{8}''$ x $5\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 129 St. Giles-in-the-Fields. T.W. 129, lithograph, sig.
2 impressions, 98.517, .216 x .140, $8\frac{1}{2}''$ x $5\frac{1}{2}''$; 06.195, .216 x .140, $8\frac{1}{2}''$ x $5\frac{1}{2}''$ (illus., pl. 19), 06.195 signed in pencil, the Butterfly.

K. 130 Little London Model. T.W. 130, lithograph, sig.
1 impression, 06.196, .172 x .127, $6\frac{3}{4}''$ x $5''$. Print signed in pencil, the Butterfly.

K. 131 Study—Maude Seated. T.W. 131, lithotint, sig.
1 impression, 03.87, .267 x .185, $10\frac{1}{2}''$ x $7\frac{5}{16}''$.

K. 132 Old Battersea Bridge, No. 2. T.W. 132, lithograph, unsigned.
1 impression, 06.62, .071 x .268, $2\frac{13}{16}''$ x $10\frac{9}{16}''$.

K. 133 The Fireplace. T.W. 133, lithograph, unsigned.
1 impression, 03.88, .177 x .160, $7''$ x $6\frac{5}{16}''$.

K. 135 Mother and Child, No. 4. T.W. 135, lithograph, sig.
1 impression, 06.197, .144 x .232, $5\frac{11}{16}''$ x $9\frac{1}{8}''$. Print signed in pencil, the Butterfly.

K. 137 Count Robert de Montesquiou. T.W. 137, lithograph, sig.
1 impression, 03.214, .232 x .112, $9\frac{1}{2}''$ x $4\frac{7}{16}''$. Print signed in pencil, the Butterfly.

K. 138 Count Robert de Montesquiou, No. 2. T.W. 138, lithograph, sig.
1 impression, 03.215, .213 x .095, $8\frac{3}{8}''$ x $3\frac{3}{4}''$. Print signed in pencil, the Butterfly.

K. 139 Count Robert de Montesquiou, No. 3. T.W. 139, lithograph, unsigned.
1 impression, 04.71, .197 x .078, $7\frac{3}{4}''$ x $3\frac{1}{16}''$.

K. 140 The Garden Porch. T.W. 140, lithograph, sig.
1 impression, 06.198, .213 x .160, $8\frac{3}{8}''$ x $6\frac{5}{16}''$. Print signed in pencil, the Butterfly.

K. 141 The Man with a Sickle. T.W. 141, lithograph, sig.
1 impression, 04.159, .236 x .158, $9\frac{5}{16}''$ x $6\frac{1}{4}''$. Print signed in pencil, the Butterfly.

K. 142 Portrait of Dr. Whistler, No. 2. T.W. 142, lithograph, unsigned.
1 impression, 06.63, .188 x .155, $7\frac{3}{8}''$ x $6\frac{1}{8}''$.

K. 143 Unfinished Sketch of Lady Haden. T.W. 143, lithograph, sig.
1 impression, 05.213, .301 x .197, $11\frac{7}{8}''$ x $7\frac{3}{4}''$.

K. 145 Sketch of a Blacksmith. T.W. 145, lithograph, unsigned.
1 impression, 06.64, .108 x .093, $4\frac{1}{4}''$ x $3\frac{11}{16}''$.

Whistler. LITHOGRAPHS AND LITHOTINTS—*Continued*

K. 146 Sketch, Grande Rue Dieppe. T.W. 146, lithograph, unsigned.
1 impression, 05.214, .073 x .128, $2\frac{7}{8}''$ x $5\frac{1}{16}''$. This sketch, a street view, and the following one, 06.58, an interior with figures, were drawn on the same piece of transfer paper and in a few instances printed together. The two prints in the Freer Collection, however, were printed on separate sheets of paper.

K. 146 Sketch, Grande Rue Dieppe. T.W. 146, lithograph, unsigned.
1 impression, 06.58, .038 x .050, $1\frac{1}{2}''$ x $2''$. See note above on 05.214.

K. 147 Afternoon Tea. T.W. 147, lithograph, sig.
1 impression, 04.69, .185 x .159, $7\frac{5}{16}''$ x $6\frac{1}{4}''$.

K. 148 La Danseuse: A Study of the Nude. T.W. 148, lithograph, sig.
1 impression, 98.413, .160 x .124, $6\frac{5}{16}''$ x $4\frac{7}{8}''$. Print signed in pencil, the Butterfly.

K. 149 Portrait Study—Miss Charlotte R. Williams. T.W. 149, lithograph, 1st state unsigned; 2d state signed.
1 impression, 1st state, before the Butterfly, 08.23, .158 x .074, $6\frac{1}{4}''$ x $2\frac{15}{16}''$.
1 impression, 2d state, with the Butterfly, 04.158, .160 x .067, $6\frac{5}{16}''$ x $2\frac{5}{8}''$.

K. 151 The Shoemaker. T.W. 151, lithograph, sig.
1 impression, 06.199, .152 x .220, $6''$ x $8\frac{11}{16}''$.

K. 153 The Medici Collar. T.W. 153, lithograph, sig.
1 impression, 06.200, .184 x .114, $7\frac{1}{4}''$ x $4\frac{1}{2}''$.

K. 154 Nude Model, Standing. T.W. 154, lithograph, sig.
1 impression, 07.173, .187 x .108, $7\frac{3}{8}''$ x $4\frac{1}{4}''$.

K. 155 Draped Figure, Standing. T.W. 155, lithograph, sig.
1 impression, 1st state, 06.201, .215 x .117, $8\frac{1}{2}''$ x $4\frac{5}{8}''$.
1 impression, 2d state, printed in color, 04.161, .226 x .115, $8\frac{15}{16}''$ x $4\frac{9}{16}''$. Signed in pencil, the Butterfly.
1 impression, 3rd state, printed in color (Butterfly shaded and color extended), 05.65, .225 x .158, $8\frac{7}{8}''$ x $6\frac{1}{4}''$.

K. 156 Draped Figure, Reclining. T.W. 156, lithograph, sig.
1 impression, printed in color, 06.202, .173 x .255, $6\frac{13}{16}''$ x $10\frac{1}{16}''$. Print signed in pencil, the Butterfly.

K. 158 The Cap. T.W. 158, lithograph, unsigned.
1 impression, 05.13, .203 x .121, $8''$ x $4\frac{3}{4}''$.

K. 159 The Girl. T.W. 159, lithograph, sig.
1 impression, 05.14, .207 x .117, $8\frac{3}{16}''$ x $4\frac{5}{8}''$.

Whistler. Lithographs and Lithotints—*Continued*

K. 161 Draped Model, Dancing. Lithograph, sig.
1 impression, 04.70, .176 x .149, $6\frac{15}{16}''$ x $5\frac{7}{8}''$.

K. 165 Nude Model, Back View [figure of a model, standing]. Lithograph, sig.
1 impression, printed in color, 04.49, .179 x .126, $7\frac{1}{16}''$ x 5″.

Undescribed by Kennedy:

"A" Study Portrait of Mrs. Whibley [seated in a chair]. Lithograph, sig.
1 impression, 04.160, .120 x .124, $4\frac{3}{4}''$ x $4\frac{7}{8}''$.

"B" [A nude model seated on a couch]. Lithograph, sig.
1 impression, 05.10, .188 x .168, $7\frac{3}{8}''$ x $6\frac{5}{8}''$.

WHISTLER LITHOGRAPHS CATALOGUED BY KENNEDY BUT NOT REPRESENTED IN FREER COLLECTION

K. 134 Mother and Child, No. 3.
K. 136 Mother and Child, No. 5.
K. 144 Sketches of Miss Phillip and Mr. A. Studd.
K. 150 Stéphane Mallarmé, No. 2.
K. 152 A Lady Seated.
K. 157 Lady and Child.
K. 160 Two Sketches.
K. 162 The Statue, Luxembourg Gardens.
K. 163 Model Seated on Floor.
K. 164 Nude Model, Bent Head.
K. 166 Drawing for a Lithograph of Miss Franklin and Mr. Howell.

WOOD ENGRAVINGS, AFTER DESIGNS BY WHISTLER

An illustration to *The Morning before the Massacre of St. Bartholomew* (1862) published in *Once a Week*. Engraved by Joseph Swain.
Wood engraving on paper, 06.100, .236 x .149, $9\frac{5}{16}''$ x $5\frac{7}{8}''$. Signature, Whistler.

An illustration to *The Trial Sermon* (1862) published in *Good Words*. Engraved by Dalziel Brothers.
Wood engraving on paper, 06.101, .170 x .134, $6\frac{11}{16}''$ x $5\frac{5}{16}''$. Signature, Whistler.

An illustration to *The Major's Daughter* (1862) published in *Once a Week*. Engraved by Joseph Swain.
Wood engraving on paper, 06.102, .145 x .119, $5\frac{11}{16}''$ x $4\frac{11}{16}''$. Signature, Whistler.

WHISTLER COPPER PLATES

K. 1 Coast Survey Plate; 1854, uncanceled.
13.92, .149 x .263, $5\frac{7}{8}''$ x $10\frac{3}{8}''$.

K. 10 Annie; uncanceled.
06.207, .119 x .080, $4\frac{11}{16}''$ x $3\frac{1}{8}''$.
No. 9 of TWELVE ETCHINGS FROM NATURE (The French Set).

K. 11 La Mère Gérard; uncanceled.
06.206, .129 x .090, $5\frac{1}{8}''$ x $3\frac{9}{16}''$.
No. 5 of TWELVE ETCHINGS FROM NATURE (The French Set).

K. 15 En Plein Soleil; uncanceled.
06.204, .101 x .135, $4''$ x $5\frac{5}{16}''$.
No. 3 of TWELVE ETCHINGS FROM NATURE (The French Set).

K. 16 Liverdun; uncanceled.
06.203, .109 x .155, $4\frac{5}{16}''$ x $6\frac{3}{16}''$.

K. 18 The Dog on the Kennel; uncanceled. Catalogued by Thomas as "The Dog."
06.205, .071 x .090, $2\frac{13}{16}''$ x $3\frac{9}{16}''$.

K. 25 Title to the French Set; uncanceled. Catalogued by Thomas as "The Title," and by Mansfield as "Delannoy Sketching."
06.208, .113 x .148, $4\frac{7}{16}''$ x $5\frac{13}{16}''$.

K. 28 Reading in Bed; uncanceled. Catalogued by Mansfield as "The Slipper."
06.213, .120 x .080, $4\frac{3}{4}''$ x $3\frac{1}{8}''$.

K. 29 Seymour, Seated (A Little Boy); uncanceled. Catalogued by Grolier, Thomas, and Wedmore as "A Little Boy."
06.209, .138 x .099, $5\frac{7}{16}''$ x $3\frac{15}{16}''$.

K. 31 Seymour Standing under a Tree; uncanceled. Catalogued by Mansfield as "Seymour," and by Thomas as "Little Seymour."
06.210, .135 x .098, $5\frac{5}{16}''$ x $3\frac{7}{8}''$.

K. 32 Reading by Lamplight; uncanceled.
06.211, .161 x .120, $6\frac{3}{8}''$ x $4\frac{3}{4}''$.

K. 33 The Music Room; uncanceled.
06.212, .146 x .217, $5\frac{3}{4}''$ x $8\frac{9}{16}''$.

K. 35 Greenwich Park; uncanceled. Catalogued by Thomas as "Kensington Gardens."
06.214, .127 x .204, $5''$ x $8\frac{1}{16}''$.

Whistler. Copper Plates—*Continued*

K. 36 Landscape with the Horse (The Meadow); uncanceled. Catalogued by Mansfield as "The Meadows," and by Thomas as "Paysage au Cheval."
06.216, .128 x .204, $5\frac{1}{16}''$ x $8\frac{1}{16}''$.

K. 37 Nursemaid and Child; uncanceled.
06.215, .098 x .133, $3\frac{7}{8}''$ x $5\frac{1}{4}''$.

K. 38 Thames Warehouses; canceled. Catalogued by Thomas as "View up the River," and by Grolier and Wedmore as "Thames Warehouses, from Thames Tunnel Pier."
96.1, .077 x .204, $3\frac{1}{16}''$ x $8\frac{1}{16}''$.

K. 39 Old Westminster Bridge; canceled. Catalogued by Grolier and Wedmore as "Westminster Bridge," and by Thomas as "The Houses of Parliament."
96.2, .076 x .204, 3″ x $8\frac{1}{16}''$.

K. 40 Limehouse; canceled.
96.3, .128 x .204, $5\frac{1}{16}''$ x $8\frac{1}{16}''$.

K. 41 Eagle Wharf (Tyzac Whiteley & Co.); canceled. Catalogued by Grolier, Wedmore, and Thomas as "Tyzac Whiteley Co."
96.4, .140 x .217, $5\frac{1}{2}''$ x $8\frac{9}{16}''$.

K. 42 Black Lion Wharf; canceled. Catalogued by Thomas as "Blac Lion Wharf."
96.5, .154 x .229, $6\frac{1}{16}''$ x 9″.

K. 43 The Pool; canceled.
96.6, .140 x .217, $5\frac{1}{2}''$ x $8\frac{9}{16}''$.

K. 44 Thames Police; canceled. Catalogued by Mansfield and published in The Thames Set as "Wapping Wharf."
96.7, .153 x .229, 6″ x 9″.

K. 46 The Lime Burner; canceled. Catalogued by Thomas as "The Lime Burners."
96.8, .254 x .179, 10″ x $7\frac{1}{16}''$.

K. 52 Becquet; canceled. Published in The Thames Set as "The Fiddler."
96.9, .255 x .193, $10\frac{1}{16}''$ x $7\frac{5}{8}''$.

K. 59 Venus; uncanceled.
06.217, .153 x .230, 6″ x $9\frac{1}{16}''$.

K. 61 Arthur Haden; canceled. Catalogued by Grolier, Wedmore, and Thomas as "Arthur Seymour."
90.7, .229 x .158, 9″ x $6\frac{1}{4}''$.

Whistler. COPPER PLATES—*Continued*

K. 66 Rotherhithe; canceled. Published in The Thames Set as "Wapping."
96.10, .278 x .202, $10\frac{15}{16}''$ x $7\frac{15}{16}''$.

K. 68 The Forge; canceled.
96.11, .194 x .318, $7\frac{5}{8}''$ x $12\frac{9}{16}''$.

K. 71 Millbank; canceled.
96.12, .102 x .127, 4″ x 5″.

K. 74 The Little Pool; canceled. Catalogued by Thomas as "View up the River from Rotherhithe."
96.13, .103 x .124, $4\frac{1}{16}''$ x $4\frac{7}{8}''$.

K. 75 Early Morning, Battersea; canceled. Catalogued by Grolier, Wedmore, and Thomas as "Cadogan Pier."
96.16, .115 x .153, $4\frac{9}{16}''$ x 6″.

K. 76 Old Hungerford Bridge; canceled. Catalogued by Thomas as "Hungerford Bridge."
96.14, .140 x .215, $5\frac{1}{2}''$ x $8\frac{1}{2}''$.

K. 95 Chelsea Bridge and Church; canceled.
96.15, .103 x .170, $4\frac{1}{16}''$ x $6\frac{11}{16}''$.

K. 100 The Model, Resting; canceled.
05.275, .209 x .134, $8\frac{1}{4}''$ x $5\frac{5}{16}''$.

K. 185 The Little Mast; canceled.
02.130, .268 x .188, $10\frac{9}{16}''$ x $7\frac{3}{8}''$.

K. 189 The Piazzetta; canceled.
02.132, .254 x .182, 10″ x $7\frac{3}{16}''$.

K. 191 The Traghetto, No. 2; canceled.
02.134, .241 x .305, $9\frac{1}{2}''$ x 12″.

K. 192 The Riva, No. 1; canceled.
92.15, .201 x .297, $7\frac{15}{16}''$ x $11\frac{3}{4}''$.

ATTRIBUTED TO WHISTLER

OIL PAINTING:

04.62 Self portrait; unsigned. Half-length portrait of the artist wearing a black hat.
Canvas, .700 x .553, $27\frac{1}{2}''$ x $21\frac{3}{4}''$.

PENCIL DRAWINGS:

08.10D [Sketch in an album: group of figures at West Point]; 1851-1854, unsigned.
Pencil and pen and ink on paper in album, .227 x .184, $8\frac{15}{16}''$ x $7\frac{1}{4}''$.

02.278 [River landscape]; signatures, Whistler and the Butterfly on the reverse side.
Pencil on a wooden board, .198 x .300, $7\frac{13}{16}''$ x $11\frac{13}{16}''$.

Attributed to Whistler—*Continued*

Pen and Ink Drawings:

08.257 [Seven partially completed sketches of heads]; signature, Whistler, Venice '80, in pencil.

Pen and ink on paper, .138 x .351, $5\frac{7}{16}''$ x $13\frac{13}{16}''$.

ORIGINAL WHISTLERIANA

Whistler, Mrs. James McNeill, British, 1896.

05.317 Etching. Goldfish (a fragment); unsigned.

1 impression, .052 x .067, $2\frac{1}{16}''$ x $2\frac{5}{8}''$.

05.318,

05.319 Lithographs. Count Robert de Montesquiou; unsigned.

2 impressions, 05.318, .212 x .089, $8\frac{3}{8}''$ x $3\frac{1}{2}''$; 05.319, .212 x .089, $8\frac{3}{8}''$ x $3\frac{1}{2}''$.

Artist Unknown.

08.243 Wood Engraving. After Whistler's oil painting, "Variations in Flesh Color and Green: The Balcony."

1 impression, .156 x .121 (block), $6\frac{3}{16}''$ x $4\frac{3}{4}''$.

Boldini, Giovanni, Italian, 1844-1931.

06.277 Drypoint. Whistler Asleep; signature, Boldini.

1 impression, .198 x .295, $7\frac{13}{16}''$ x $11\frac{5}{8}''$.

Butler, George, British, 1819-1890.

08.244 Pencil drawing. Sketch of Whistler; unsigned.

Paper, .161 x .128 (drawing), $6\frac{3}{8}''$ x $5\frac{1}{16}''$.

Dessain, Emile François, French, 1808-1882.

04.412 Pastel drawing. Portrait of J. McNeill Whistler and His Brother William [Dr. Whistler]; 1847, signature, E. Dessain, 1847.

Cardboard, oval, .525 x 415, $20\frac{11}{16}''$ x $16\frac{5}{16}''$.

Fantin-Latour, Henri, French, 1836-1904.

06.276 Oil painting. Portrait of Whistler; signature, Fantin, '65.

Canvas, mounted on an aluminum panel, .468 x .366, $18\frac{7}{16}''$ x $14\frac{3}{8}''$. (Illus., pl. 20.)

Guérard, Henri Charles, French, 1845-1897.

08.240 Etching. Portrait of Whistler, after an oil painting by William M. Chase; signature, H. Guérard, in pencil.

1 impression, .210 x .105, $8\frac{1}{4}''$ x $4\frac{1}{8}''$.

Guérard. WHISTLERIANA—*Continued*

08.248 Copper plate. After Whistler's oil painting, "Portrait of Himself." Whistler's signature, Whistler, and the Butterfly are etched into the plate.

.224 x .187, $8\frac{13}{16}''$ x $7\frac{3}{8}''$.

Helleu, Paul César, French, 1859-1927.

97.103 Drypoint. Portrait of Whistler; signature, Helleu.

1 impression, .336 x .253, $13\frac{1}{4}''$ x $10''$.

Jackman, W. G., American, middle 19th century.

07.632 Steel engraving. Portrait of George W. Whistler; unsigned.

1 impression, .154 x .112 (plate), $6\frac{1}{16}''$ x $4\frac{7}{16}''$.

Menpes, Mortimer, British, 1859-1938.

08.239 Drypoint. Portrait of Whistler; signature, Mortimer Menpes imp.

1 impression, .182 x .135, $7\frac{3}{16}''$ x $5\frac{5}{16}''$.

Pellegrini, Carlo, Italian, 1838-1889.

98.512,

98.513 Drypoints. Portrait of Whistler.

1 impression, 98.512, .300 x .201, $11\frac{13}{16}''$ x $7\frac{15}{16}''$. Signature, Carlo Pellegrini No. 1, on margin. A.P.E. etched in upper left corner.

1 impression from the canceled plate, cut down, 98.513, .300 x .150, $11\frac{13}{16}''$ x $5\frac{5}{16}''$. Unsigned.

Poynter, Sir Edward John, British, 1836-1919.

98.145 Pencil drawing. Portrait of Whistler; signature, E. J. P., Dec. 1858.

Paper, .186 x .132 (over all), $7\frac{5}{16}''$ x $5\frac{3}{16}''$.

98.146 Pen and ink drawings. [Two sketches on the same sheet of paper; Whistler drawing Poynter; back view of a man seated at a table near a lighted lamp]; 1860.

Paper, .180 x .225 (over all), $7\frac{1}{8}''$ x $8\frac{7}{8}''$.

Thomas, Percy, British, 1846-1922.

03.290 Etching. Portrait of Whistler; 1874, signature, Percy Thomas, 1874, etched on the plate and repeated in pencil on the margin.

1 impression, .131 x .098, $5\frac{3}{16}''$ x $3\frac{7}{8}''$.

Way, Thomas Robert, British, 1861-1913.

01.188 Lithograph. Portrait of Whistler [large head, with the Butterfly]; signature, T. R. W., on the plate and Thos. R. Way in pencil on the margin.

1 impression, .210 x .140, $8\frac{1}{4}''$ x $5\frac{1}{2}''$.

08.245,

08.246 Lithographs. Portrait of Whistler [full length, back

Way. Whistleriana—*Continued*

view], made from a photographic snapshot.

1 impression, 1st state, **08.245**, .097 x .070, $3\frac{13}{16}''$ x $2\frac{3}{4}''$.

1 impression, 2d state (stone worked over by Whistler), **08.246**, .097 x .070, $3\frac{13}{16}''$ x $2\frac{3}{4}''$.

Wolf, Henry, N.A., American, 1852-1916.

08.241A Wood block, engraved. After Whistler's oil painting, "Rose and Gold: The Little Lady Sophie of Soho"; signature, H. Wolf Sc.

.189 x .158, $7\frac{7}{16}''$ x $6\frac{1}{4}''$.

08.241B Wood engravings. After Whistler's oil painting, "Rose and Gold: The Little Lady Sophie of Soho"; signature, H. Wolf Sc., on prints, and Henry Wolf on the margins.

39 impressions, block, .189 x .158, $7\frac{7}{16}''$ x $6\frac{1}{4}''$ each.

07.547 Wood engraving. After Whistler's "Portrait of Cicely Henrietta, Miss Alexander: Harmony in Grey and Green"; signature, H. Wolf, on print, and Henry Wolf, Sculpt. January-February 1907, on margin.

1 impression, block, .273 x .146, $10\frac{3}{4}''$ x $5\frac{3}{4}''$.

05.316 Wood engraving. After Whistler's portrait of his mother, "Arrangement in Grey and Black No. 1, The Artist's Mother"; signature, H. Wolf, on print, and Henry Wolf, Sculpt., on margin.

1 impression, block, .201 x .230, $7\frac{15}{16}''$ x $9\frac{1}{16}''$.

08.242 Wood engraving. After Whistler's "Portrait of Richard H. Canfield"; signature, Hy. Wolf., Oct. 1906, on print, and Henry Wolf, Sculpt., on margin.

1 impression, block, .260 x .162, $10\frac{1}{4}''$ x $6\frac{3}{8}''$.

04.430,

04.431 Wood engraving. After Whistler's "Portrait of Thomas Carlyle: Arrangement in Grey and Black No. 2"; signature, Hry. Wolf, on print, and Henry Wolf on margin.

2 impressions, block, .226 x .191, each $8\frac{15}{16}''$ x $7\frac{1}{2}''$.

09.373 Wood engraving. After Whistler's oil painting, "The Music Room: Harmony in Green and Rose"; signature, H. Wolf, on print, and Henry Wolf, N.A., on the margin.

1 impression, block, .162 x .123, $6\frac{3}{8}''$ x $4\frac{7}{8}''$.

Wolf. WHISTLERIANA—*Continued*

08.247 Electrotype plate. After Whistler's oil painting, "Rose and Gold: The Little Lady Sophie of Soho," made from the wood block; signature, Henry Wolf.

.189 x .158, $7\frac{7}{16}''$ x $6\frac{1}{4}''$.

METAL: British, 18th century.

08.237 Steel anvil, formerly owned by Mr. Whistler.

.038 x .089, $1\frac{1}{2}''$ x $3\frac{1}{2}''$.

08.238 Steel hammer, with wood handle, formerly owned by Mr. Whistler.

Length of head, .067, $2\frac{5}{8}''$; length of handle, .244, $9\frac{5}{8}''$.

REPRODUCTIONS:

98.368 Lithographic reproduction in reverse of 4th state of etching, "St. James's Street," made for publication in *Vanity Fair,* London, 1878.

1 impression, .278 x .153, $10\frac{15}{16}''$ x $6''$.

93.93 Photomechanical reproduction in halftone, after Whistler's portrait of his mother, "Arrangement in Grey and Black No. 1"; Whistler's Butterfly in pencil appears on the margin.

1 impression, .155 x .173, $6\frac{1}{8}''$ x $6\frac{13}{16}''$.

17.188 GEORGE DE FOREST BRUSH, N.A., "PORTRAIT OF MRS. BRUSH"
Oil painting.

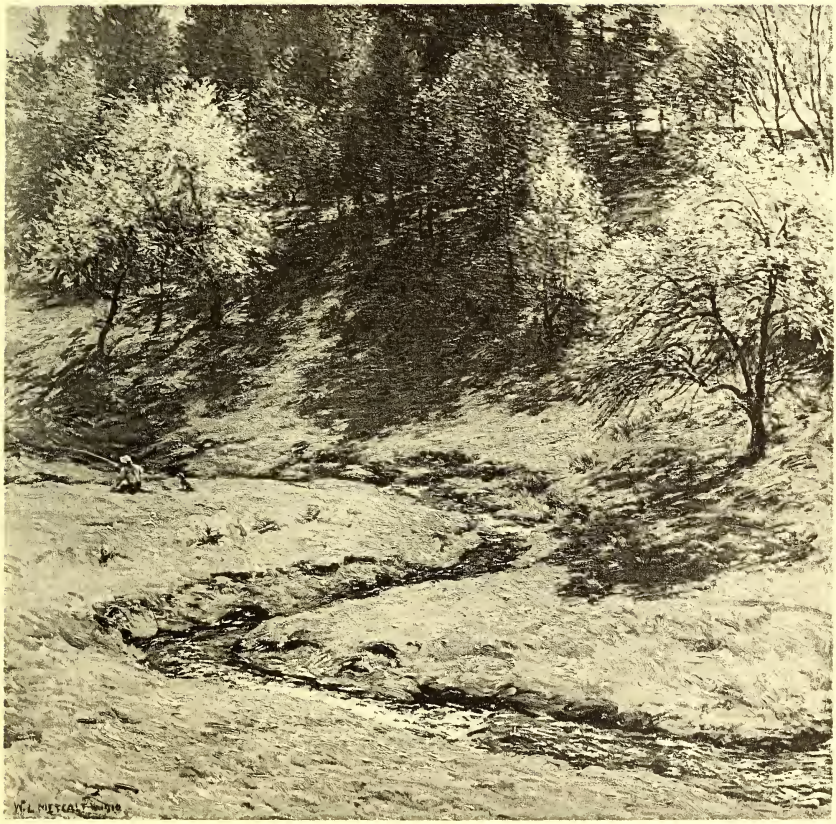
09.1 THOMAS WILMER DEWING, N.A., "A LADY PLAYING THE VIOLONCELLO"
Oil painting.

13.35 WINSLOW HOMER, N.A., "A FISHERMAN'S DAY"

Water-color painting.

13.10 GARI MELCHERS, N.A., "A SAILOR AND HIS SWEETHEART"

Oil painting.



15.27 WILLARD LEROY METCALF, "BLOSSOM TIME"

Oil painting.

17.182 JOHN SINGER SARGENT, N.A., "BREAKFAST IN THE LOGGIA"

Oil painting.

93.11 ABBOTT HANDERSON THAYER, N.A., "THE VIRGIN"

Oil painting.

04.359 ABBOTT HANDERSON THAYER, N.A., "MONADNOCK IN WINTER"

Oil painting.

89.31 DWIGHT WILLIAM TRYON, N.A., "THE RISING MOON: AUTUMN"

Oil painting.

15.125 DWIGHT WILLIAM TRYON, N.A., "A NORTHEASTER"

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03.77 JOHN HENRY TWACHTMAN, "DRYING SAILS"

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92.23 JAMES A. MCNEILL WHISTLER, "VARIATIONS IN FLESH COLOR AND GREEN: THE BALCONY"

Oil painting.

01.107 JAMES A. MCNEILL WHISTLER, "THE THAMES IN ICE"

Oil painting.

04.78 JAMES A. MCNEILL WHISTLER, "ARRANGEMENT IN BLACK AND WHITE, NO. 1: THE YOUNG AMERICAN"

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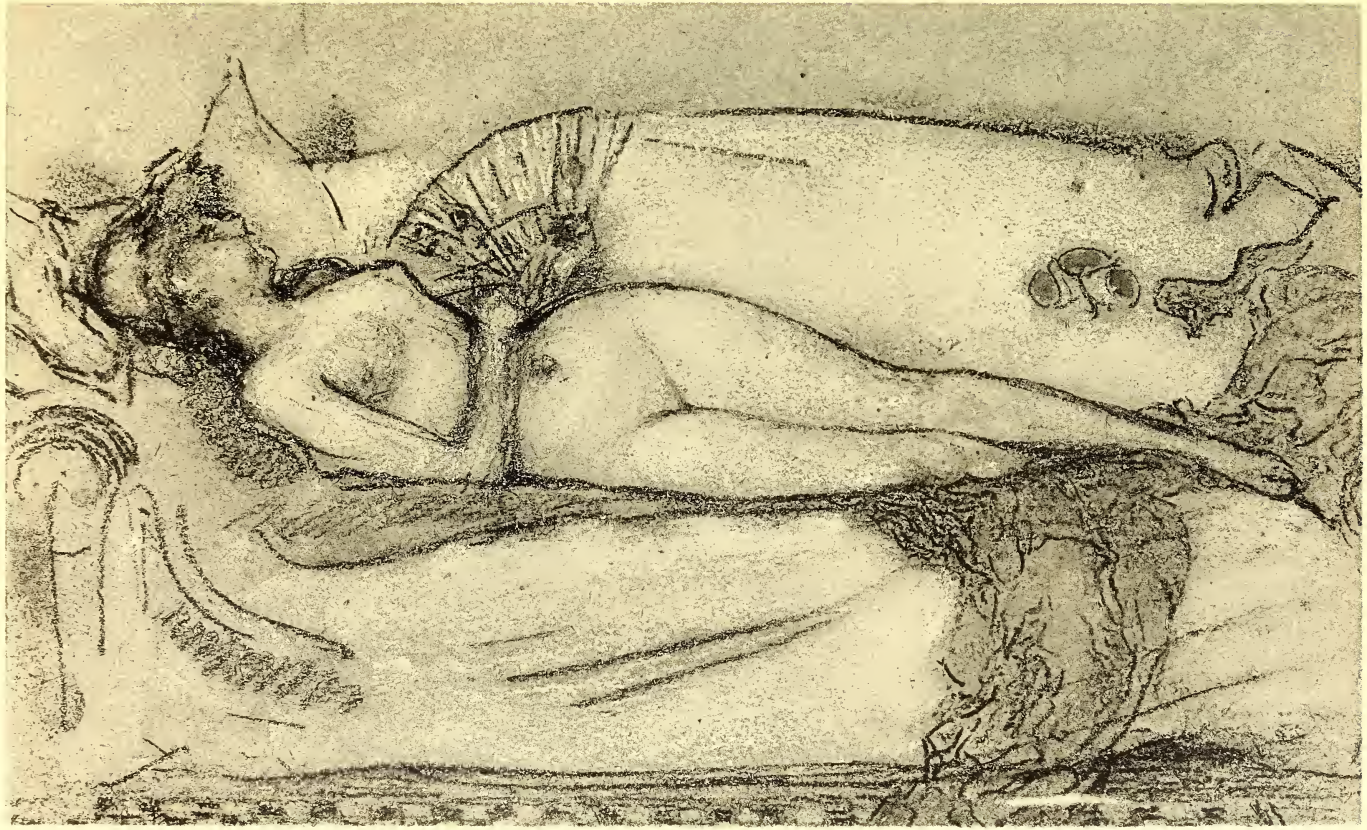
04.61 JAMES A. MCNEILL WHISTLER, "THE PEACOCK ROOM," SOUTH END

Oil color and gold on leather and wood.

05.122 JAMES A. MCNEILL WHISTLER, "RANELAGH GARDENS"

Water-color painting.



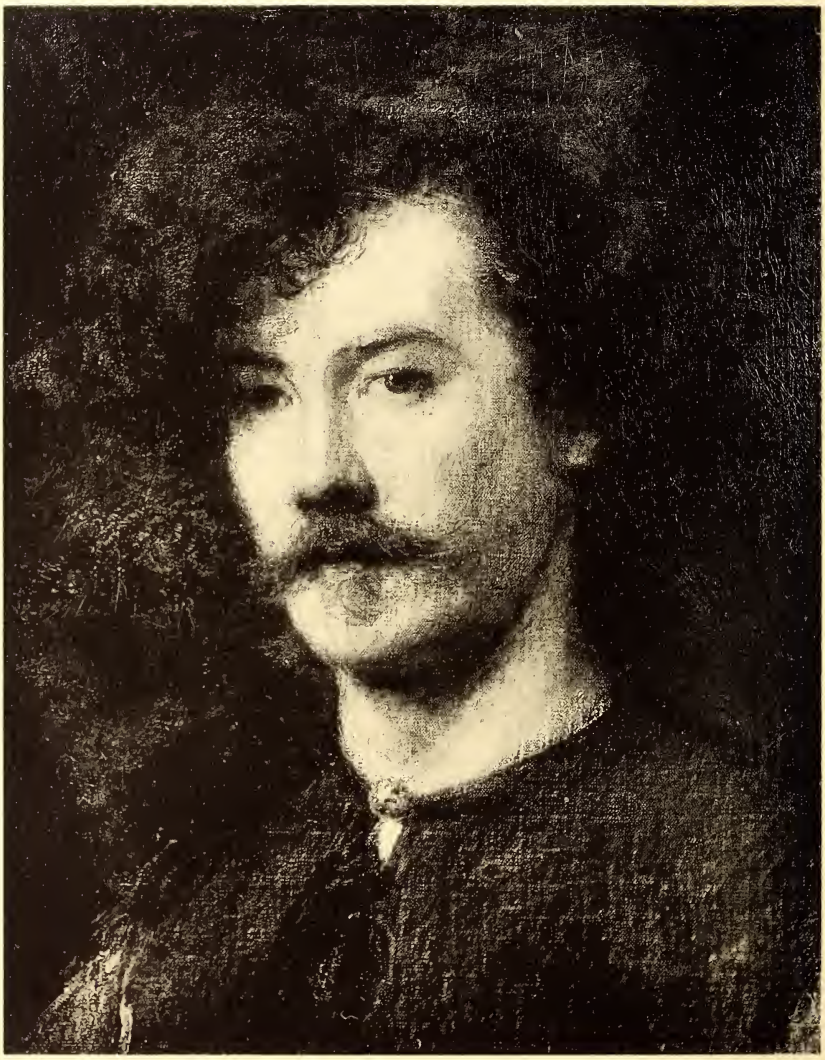
02.194 JAMES A. MCNEILL WHISTLER, "POUR LE PASTEL: ROSE AND OPAL"

Pastel.

98.325 JAMES A. MCNEILL WHISTLER, "OLD HUNGERFORD BRIDGE"

Etching, 2d state. Published in the 3rd state as No. 6 of "A Series of Sixteen Etchings of Scenes on the Thames and Other Subjects."

06.195 JAMES A. MCNEILL WHISTLER, "ST. GILES IN THE FIELDS"
Lithograph.



06.276 HENRI FANTIN-LATOUR, FRENCH, "PORTRAIT OF WHISTLER"
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BERTHA M. USILTON,
Librarian, Freer Gallery of Art.

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